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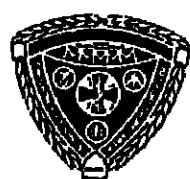
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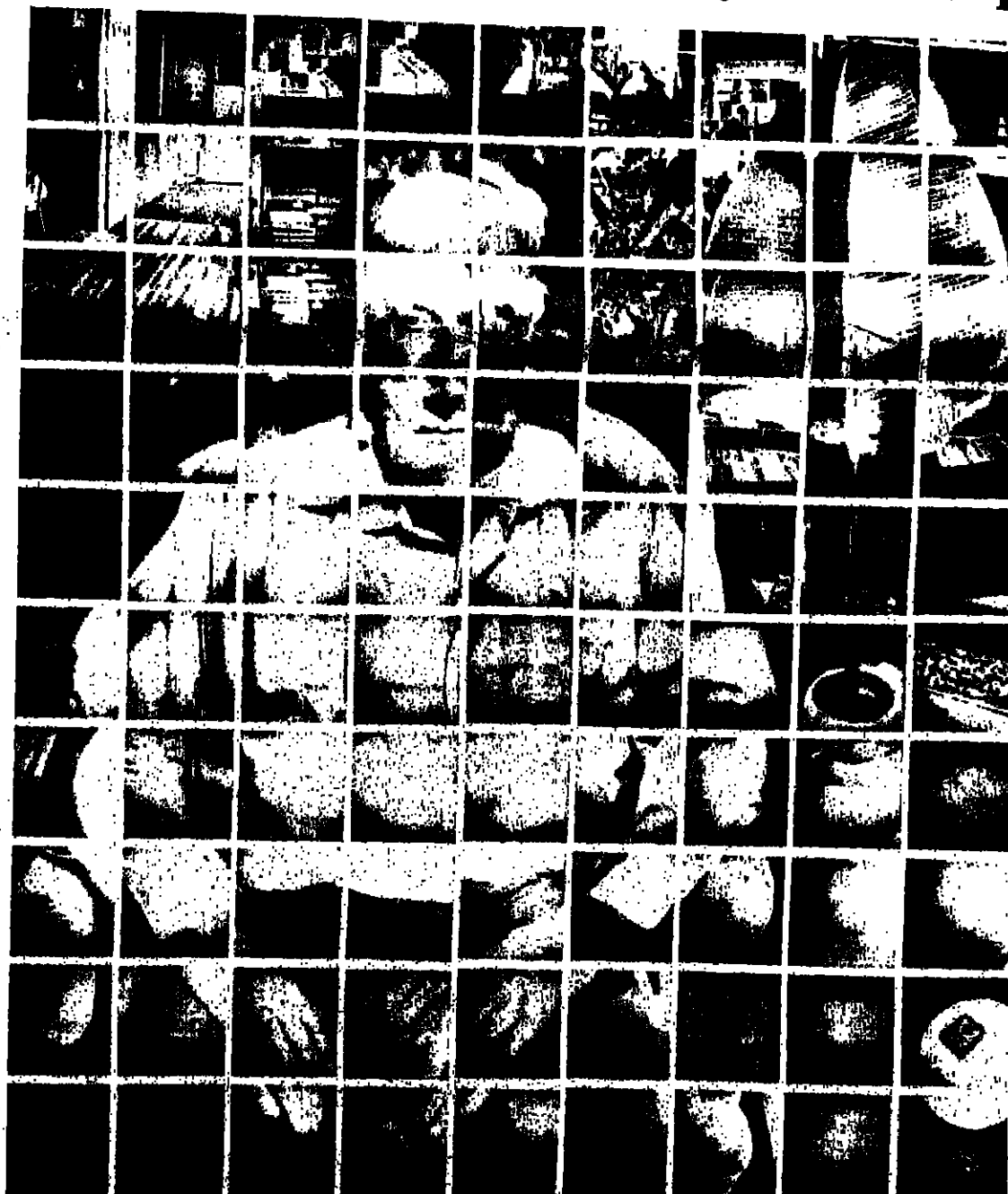
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French Communists in crisis

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Previously unpublished, David Storey's composite polaroid "Stephen Spender, April 9, 1982" (34 1/2" x 30") is on show at the Knoedler Gallery, 22 Cork Street, London W1, until July 31. © 1982 Petersburg Press. See also the picture on p 717.

Northrop Frye's 'The Great Code'

Fiction: David Storey, Alice Thomas Ellis
 Marriage in the past

Eric Korn: the Bloomsday celebrations in Dublin

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Theatre *Kalderey, Parca* (Schaubühne am Lehnert Platz, Berlin) [Ronald Hayman]

Four O'Clock (The Other Place, Stratford-upon-Avon) [Michael Meyer]

Broadcasting *1982* (Brio Kora)

ESTC six years on [Robert Alison]

Poems by Keith Spivey, Dick Davis, Geoffrey Grippon, Anthony Thwaite

Letters on Sibilla Alarimo, Emily Dickinson and Counter-tenor

Among this week's contributors

Author: Author

Fifty years on

A Party and its past

Douglas Johnson

EMMANUEL LE ROY LADURIE

Paris-Montpellier: P.C. - P.S.U. 1945-1963

262pp. Paris: Gallimard, 73fr.

MAURICE GOLDING and YVONNE QUILL

Sous le marteau, la plume: la presse communiste en crise

378pp. Paris: Mergel, 64fr.

FRANÇOIS HINCKER

Le Parti communiste au carrefour: Essai sur quinze ans de son histoire 1965-1981

262pp. Paris: Albin Michel, 49fr.

CAHIER DU COMMUNISME

24e Congrès du parti communiste français, Février 1982

495pp. 60fr.

MICHEL BARAK

Fractures aux P.C.F.: Des Communistes parlent

269pp. Paris: Edisud/Karthala, 54fr.

DANIELLE TARTAKOWSKY

Une Histoire du P.C.F.

126pp. Paris: Presses Universitaires de France, 48fr.

ROGER BOURDERON and others

Le PCF: Épreuves et problèmes 1920-1972

639pp. Paris: Editions Sociales, 100fr.

What is this strange party which, at the present moment, chooses to interrogate its past? So writes, of the French Communist Party, Jean Burles, one of its leading intellectuals and the editor of its weekly publication, *Revolutions*. He thereby seeks to suggest that the present situation, whereby the party is both in power, and yet held in the power of the Socialists (this is how *Le Canard Enchaîné* put it) - just as in 1830 Louis-Philippe, Duke of Orleans, was both of the blood royal and covered in it - is to be explained and understood in terms of recent history. For some twenty-five years past, it is claimed, the Party has failed to respond to the necessities of the modern world: this is the famous "retard de 1956". It is a claim which is, in fact, treated with derision. Emmanuel Le Roy Ladurie, who until 1965 was an active member of the Party, has no faith in its attitude to what he calls "la factualité historique". And while he believes that "le droit à l'histoire" must be one of the conditions for any future democratization of the Party, so he is cynical as to its possible achievement. "On a toujours le droit de reconstruire le passé. On ne sait jamais demain de quel il sera fait."

For Maurice Golding and Yvonne Quill, former journalists and contributors to such *Communist* reviews as *La Nouvelle Critique* and *Projet Nouvelle*, the idea of the Party losing its influence and declining in both electoral and intellectual terms, purely because of its failure to appreciate the evolution of French and international society, especially between 1956 and 1976, is not to be taken seriously. "Le retard de 1956" is a gadget, not an argument. Is a pot of jam missing? Has a quarter of the Communist vote disappeared? "C'est le retard de 1956", they comment, with a shrug. François Hincker, a historian who teaches at Paris-1, and who was the political secretary of Roland Leroy and the director of *La Nouvelle Critique*, chooses a different historical perspective. "Le retard de 1956" is not to blame, he suggests, but rather the fact that the evolution of the Party between the 1960s and 1976 was not pursued with sufficient vigour, and that after 1976 it was blocked altogether. Thus, in February 1982, at the 24th Congress of the Party, the Communists, François Georges Marchais claimed that for twenty years after 1956 (the date of the Khrushchev report and of the 14th Congress of the PCF) the Party was the prisoner of a socialist model which was adapted neither to France nor to the world.

Thus we vivons ni dans la France des *Années 60* ni dans un *monde à la fin du monde*, and suggested that his failure in both the presidential and the legislative elections of 1981 were to be attributed to the earlier policies of Maurice Thorez. But Hincker rejects this, and holds the present leadership of the party responsible for present defeats and humiliations.

Michel Barak, formerly a journalist working for *Rouge-Midi* and now a historian at the University of Provence, claims that there has never been a time when the Party has been free and informed discussion of its history, its strategy and its errors, and in response to recent failures, especially to what he still considers to be the bewildering break between the Communists and the Socialists on the 1978 legislative elections, he holds that it is vital for a radical democratization to take place. Just as Hincker denounced "la misère théorique" of the failure of theoretical Marxism in France to develop and to overcome the meagre doctrines which have accompanied the growth of the working-class movement - so Barak and his associates lament the absence of any assessment of the Party's policies involving a serious and realistic historical appraisal.

Barak's history is not a past book of secrets. It is a natural enough that academics Maurice Golding teaches at the University of Vincennes-St Denis and Hincker (Le Roy Ladurie wrote, "the Communist press, under an assumed name") would insist on a general freedom of discussion, while those who are

responsible for the direction of policy and are caught up in the process of decision-making, will emphasize the need for unity and for organizational efficiency. It has always been difference between those who work within the secrecy of "44" or "Fabien" (the headquarters of the PCF used to be at 44 rue Le Peletier, and is now in the Place du Colonel Fabien) and those whose duty was to inspire and illuminate debate. Thus those from "Fabien" refused to allow the Party to become a discussion club, while the associates of Michel Barak asked whether there was any place at all for intellectuals within the Party.

But it is curious to note how often, in their books, those who have broken with the Party or who now collaborate with such dissident publications as *Rencontres communistes*, dwell upon individual and personal causes of resentment as well as on their doctrinal and intellectual differences with the leadership. If one of the roles of the Party as a "counter-culture" or "counter-society" has been to channel different forms of opposition into its own organizations, it has seemingly had little success with individuals. Le Roy Ladurie lists a whole series of fellow-historians and friends who, like him, broke with the Party. It is almost a roll-call of the French historical school: François Puret, Denis Richet, Madeleine Rébérioux, Mona and Jacques Ozouff, Pierre Goubert, Annie Kriegel, as well as other eminent scholars, such as the Stendhalien, Michel Crouzet or the Soviet specialist, Alain Besançon. Barak is famous because, in 1978, he

organized a petition, originally signed by 300 members of the Faculty at the University of Provence, and eventually by some 1,500 "intellectuals". He mentions not only Albert Soboul, Michel Vovelle and Jean Bouvier amongst the distinguished historians who associated their PCF disillusionments with the petition of the "cellule Jacques Duclos" in Aix-en-Provence, but he also quotes Jean Kanapa, in a posthumous and only partially published article, as referring to the many intellectuals of the Party who had been "massacrés" in past times. Hincker, somewhat differently, recalls how he himself was associated with the condemnation of those "comrades" who were expelled from the Party in the late 1960s and in the 1970s. But whatever the angle of approach, the individual memoir purports to represent a movement of many.

Barak describes how he joined the Party, as a very young man, amidst the enthusiasms and aspirations of the Liberation. Hincker explains that he joined the party at the age of seventeen in 1954, at the moment when the Communists were voting for Mitterrand and when it seemed more than likely that the Party would establish a working alliance with other left-wing groups. It is not clear why Le Roy Ladurie became a Communist, although he discusses this in his autobiography. Since he is a historian who has accustomed us to lend importance to what may appear to be minor matters in the past, and since he is not reluctant to talk about himself, it is perhaps permissible to wonder whether he was not influenced by

factors which he does not dwell on in his book. His father was, for a time, Minister of Agriculture under Vichy; subsequently he distinguished himself in the Resistance. Nevertheless, for a young man entering the Ecole Normale Supérieure in 1949, it must have been tempting to put a distance between himself and his father by becoming a Communist activist. The fact that, many years later, he was still reluctant to speak about Vichy, or to see films about it (such as Louis Malle's *La Combe Lucien*) might confirm this. We are told little about his wife, who was also a Communist, or about his father-in-law, who was, apparently, a hero of the Resistance and a well-respected figure in Montpellier. All we are told is that Le Roy Ladurie joined the Party because he believed in it. After breaking with the Communists, in 1956, he became a leading member of the Parti Socialiste Unifié in Montpellier, and he reflects that, had he stayed there he might now, in Mitterrand's France, be an under-secretary, possibly with special responsibilities for the Post Office. "Il n'est pas interdit de rêver" he comments, with the humour that runs through his book and which must have modified his early Stalinism.

But in spite of his self-deprecatory wit, this constant desire for commitment, which exists today in the form of a liberalism which insists that, if the French electorate has handed the French State over to the socialists, it has not handed French society over to socialism, must have played a prominent part in his reasons for both joining and leaving the PCF. A certain envy is apparent perhaps, when he

explains how he told the geographer, Pierre George, that he had left the Party, and that stalwart Marxist was sympathetic but replied in simple terms, that he would never leave it. It is possible, after all, that Le Roy Ladurie admires commitment, so that we faced not so much with a drama over doctrine and belief, as one over personal relations.

Le Roy Ladurie remains indignant at the ways in which the Party sought to interfere with liberty: the official line, stemming from Jeannette Vermeersch, which condemned birth control; the way a homosexual was severely censured by his cell for his homosexuality; the fact that Madeleine Rébérioux, still a member of the Party, was criticized because she had had lunch with Le Roy Ladurie at the time when he had deserted the cause. There are many other examples. But one is tempted to say, in a somewhat English way, that hard cases make bad laws, and that while such episodes must have been distressing, they only tell us about certain individuals.

In any case, some of the episodes are open to various interpretations. It appears that when Martin Malia, now a distinguished Harvard professor, was a student, élève à titre étranger, at the Ecole Normale Supérieure, he aroused the suspicions of the Communist leader, Georges Cogniot, when he gave a talk to the Communist group there. Cogniot supposedly warned the normaliens that they should have nothing to do with Malia, whom he suspected of being an American agent. A foolish bit of advice, and one does not imagine that it weighed very heavily even with the most Stalinist of these young neo-Stalinists. And was it typical? Another élève à titre étranger, this time British, who had a year earlier met the same Georges Cogniot on what was presumably his annual pilgrimage to the rue d'Ulm, did not have the impression that he was being ostracized. On the contrary, he felt as if he were welcomed.

Le Roy Ladurie also tells how Althusser, then the *Cahiers*, or tutor in philosophy at the Ecole Normale, was summoned before the cell, and told that he must separate from his companion, later to be his wife, Hélène Legotien. Although the episode is introduced with a fastidious hint of uncertainty, the story is repeated that this inquisitorial interference in Althusser's private life was an official venture by the Party, possibly inspired by Aragon. To go on from that, and suggest that this incident might have led to the presumed murder of his wife by Althusser some thirty years later, is a bit far-fetched. In any case it is reasonably certain that the incident was inspired by Yves Farges, and by the peace movement rather than by the Party *per se*. Farges had heard rumours that Hélène Legotien had tortured prisoners in Lyon at the time of the Liberation and he did not think that she should be associated with propaganda in favour of peace. It was the "fellow-travellers", therefore, who were most disturbed by Althusser's association with a potentially embarrassing ally, and presumably it was in response to their pressure that the Party attempted to influence his private life. An attempt, incidentally, that was unsuccessful.

It is as if what counts in all these complaints is the manner in which the Party acts rather than the substance of its decisions. There were those who protested that they had no objection to the decision being taken that the dictatorship of the proletariat as a necessary stage in the revolutionary process was no longer part of the party's dogmatic expectations, but that they did object to the fact that Marchais announced this decision on television, before the actual debate on the question had taken place. We are told that journalists working for *France Nouvelle* were unaware that their review was to be closed down until the very last moment; and that Hincker did not know that he was to be excluded from the Comité Central until the eve of the 23rd Congress in May 1979, and was given no explanation by those who had taken the decision. When, after the electoral disappointment of 1978, a delegate from headquarters visited Aix-en-Provence and met a large

Selling Them Off

Profiles. Some sharp, some worn; some bright, some dull.

Coveted, shut away, now brought to light.

Forty-five years ago, trays heaped and full

Were spread for my inspection at 1 knelt

High on the Leeds shop stool and took my pick.

It was of history they felt and smelt:

I lingered over them.

Now quick

And furtive, almost, as if fingering dirt,

I pluck them out, confront the expert's stare.

He squinches at them, mutters, asks what's fair,

What I expected, what they'd fetch. So, hurt

Or just resigned, I let him name a price.

Forty-five years ago, each was a trophy, each

Saturday sixpence snared another catch -

A William or a Charles, farthing or groat,

Rubbed Roman bronze (silver was far too much),

Devices puzzled over, dates deciphered,

My father looking on, helping me read

Blunted inscriptions, emblematic cost:

Or lurking mint-mark.

Later, shut away,

They waited to be sold off till today.

An attic

The homing high-fliers

Peter Kemp

DAVID STOREY

A Prodigal Child
319pp. Cape. £7.50.
0 224 02027 7

One of David Storey's minor characters breeds homing pigeons: most of his protagonists behave like them. Escaping from cooped-up lives for a brief flutter, they inevitably wheel around and come home to roost. *Flight into Camden* showed a Northern girl and her married lover defiantly taking off together when it ended, they were back, wings clipped, with their respective families. *Pasmore* charted another abortive flight from domesticity. Plays such as *In Celebration* and *The Farm* focus on the ruffled skinning that ensue when sons return to their parents' homes. Storey's latest novel, *A Prodigal Child*, concludes with its hero, Bryan, back in a community he has earlier been coaxed out of.

Like many Storey protagonists, Bryan has felt claustrophobia inside the working-class world of his formative years, agoraphobia outside it. The disorientation of the "expatriate working-class man", as *In Celebration* puts it, is something Storey tirelessly investigates. A man like *Pasmore*, he shows, pushed up the social ladder by a scholarship, tries to keep his sense of balance by lending his middle-class life in what were once working-class surroundings: the genteel area in which he opts to live had previously been occupied by working-class families. Even inside this up-market version of his former habitat, however, alienation hits him. Brainy emigrés from the proletariat; Storey's scholarship boys never shake off feelings of disturbance at having been raised out of the class they were raised in. Educational high-fliers though they may be, they are still tormented by the homing instinct.

Home, for Storey, is where the heart of the matter is. His characters are always struggling to get in or out of it. Being locked out, his fiction, is a frequent problem: finding that a partner has left home, the ultimate ordeal. Sometimes, Storey juxtaposes the idea of going home with that of going into a home, the domestic connotations of the former throwing into forlorn relief the bleak impersonality of the latter. *Home*, his ambiguously titled play, gains a shock effect by deliberately arousing wrong expectations. Set, it first seems, in someone's home, it turns out to be taking place in no-one's—just a home, an institution. Peopling it are the mentally misadjusted, extreme instances of Storey's concern with displaced persons, characters that have been split and damaged.

His first book, *This Sporting Life*, investigated a case of multiple injury. Physically battered—the novel opened with him having his teeth smashed—Arthur was also psychologically fractured, unable to get his emotions and behaviour to knit together. Since then, cleft personalities have constantly engaged Storey's interest. And it is characters hurt by social dislocation to whom he has given most attention, seeing them as, in a way, victims of industrial injury.

Northern working-class society, as Storey presents it, inflicts physical damage on those trapped inside it, and psychological damage on those who partially pull themselves out. In the communities he concentrates on, physical wear and tear is everywhere apparent—heard in the clogged coughing of miners with dust-clogged lungs, seen in the ingrained specks of coal that tattoo their scuffed bodies; "the pallid skin stained by a perfusion of blue scars". The hands of manual workers "hold out, especially hard evidence of the toughness of their life: those of a bricklayer, in *Flight into Camden*, are "big and thick and scarred"; a miner in *Saville* has a thumb that is "thick and curled" while his son, labouring on a farm, has "veins and swellings" across the back of his hands. Sensitive to such calluses, Storey is particularly fascinated by scars. They "mark the skin, where

told in his play. *The Restoration of Arnold Middleton*. "They grow there after a while like natural features. Remove them—and you remove life itself." This idea of the scar as something vitally intrinsic is central to Storey's view of his scholarship boys with their "feeling of disfigurement", their "crushing bloody sense of injury".

What is responsible for their feeling of mutilation, he suggests, is the tight-knit nature of Northern working-class life, with its commitment to "sticking together". In extricating himself from this, Storey believes, the scholarship boy leaves some of himself behind. This is why most of Storey's central figures rarely seem whole people, and as a consequence are unable to support the pressures of full relationships—hence the string of failed affairs and ailing marriages they stumble through. *Sons and Lovers*, a book that has obviously influenced Storey greatly, showed a man unable to settle with a partner because of an over-strong attachment to his mother; Storey's protagonists are unable to settle with a partner because of an over-strong attachment to their class. And their isolation is underlined by the intensely communal nature of the world from which they have emerged. This is something Storey documents extensively. Field days and family celebrations are frequently described. Team-work is portrayed in detail (it's hard to think of an author since Arnold Bennett who has written so informally and so informatively about people's working lives). One play, *The Contractor*, goes particularly far in this direction, not only observing a gang of tent-erectors but also getting them to assemble and dismantle a marquee on stage. Working-class sport, Storey also stresses, tends to be as communal as its labour. His play *The Changing Room* parallels *The Contractor* by showing a team preparing for and then unwinding from a game of Rugby League. *This Sporting Life* spotlights professional rugby, too. And both display the sport to be as gruelling as work, taking the same toll of injuries—shattered teeth, a broken nose.

But the damage that has increasingly preoccupied Storey is the damage that needs to art. A high proportion of his refugees from the working class have artistic ability. Some are so depleted by the effort of disentangling themselves from their background that they fail to realize this potential, and become, instead, embittered teachers: peevish pedagogues are a sub-species much in evidence in Storey's fiction (his interest in classes is second only to his interest in class; and, of course, the two concerns generally coalesce, education providing the passport for his social travellers). Others, however, learn to exploit their ambivalent situation. The state of being at once closely involved with something and yet distanced from it is, some of them come to see, valuable to an artist. This is perceived especially clearly by Bryan Morley in

A Prodigal Child: a book whose title binds together two ideas. Bryan has a "prodigal talent", he exercises it fruitfully because, like the prodigal son, he finally returns to the birthright of his family background. Refusing to discard the matrix of his early years, he heads the message ignored at the end of Storey's last novel, *Saville*: "It's an illusion to think you have to break the mould. The mould could be the most precious thing you have."

This mould—the working-class community—is carefully built up in the novel. Like *Saville* (Storey shares with his protagonists an impulse to return to the family ground), the book begins with the assembling of a home by a labourer and his wife. Then, gradually, it widens out as a community comes into being. The estate to which the Morleys have moved is new. The people who settle there see themselves as pioneers: digging gardens, building sheds, swapping produce and materials. Drawing skilfully on his unrivalled deftness in capturing Northern working-class dialogue—the flat-vowelled banter and occasional brusque emotionalism that are used to such effect in his Yorkshire plays—Storey faithfully establishes a teeming panorama of our interaction: a grimy, colourful warren whose inhabitants are sharply individualized yet bonded together by a sense of shared identity and common goals. Embedded in it is the smaller, even more cohesive unit of the family—the life of which is explored with unawkward delicacy, something both robust and tender.

Having put together this closely-meshed, inward-looking world with its own dialect, idioms and rituals, Storey then introduces displacement. Bryan, the Morleys' second son, is taken up by a wealthy couple (one of whom has herself climbed, not entirely unscathed, from poverty). As he is eased out of the family, there are slips and shifts in its relationships. With perceptive precision, Storey registers a new emotional uneasiness: the uncomfortable mix of envy and acceptance in Bryan's brother, the winning blend of awe and gratitude as his parents are edged into accepting his near-adoption.

The subsequent blossoming of Bryan's gifts as a sculptor has rather to be taken on trust—though there is one effective scene describing, with Storey's usual meticulous concern for the details of physical work, the casting of a statuette he's made. This occurs in an art-room where the motto is "Concrete and specific". It's an injunction Storey himself has obviously followed when tackling the massive feat of reconstruction—both of place and period—this novel has required. And by doing so, he has obtained impressive results. The talent of his protagonist may remain somewhat shadowy, but Storey's own powers are displayed with a vivid solidity throughout the engrossing pages of this richly satisfying book.

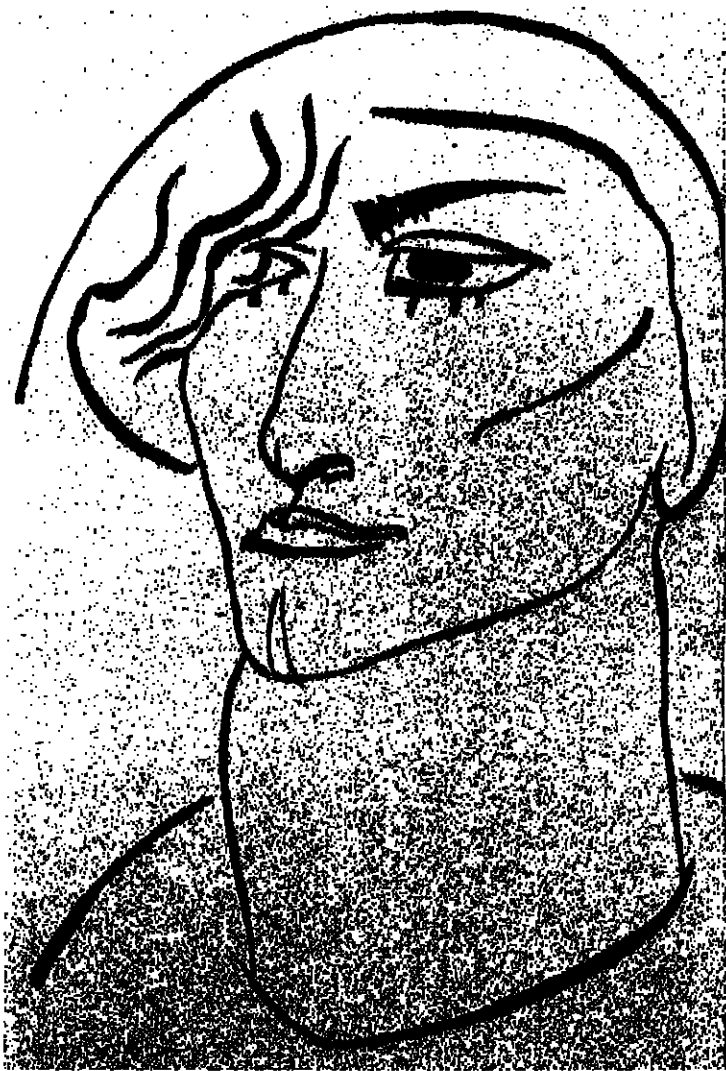
Portrait Painter

If, in the middle-aged
Woman face now given to
His stranger's scrutiny
He need—unblinded, true—
Regret stare unassuming
From posed formality—

Her need and loss, a life
Of compromise made plain,
His thoughts are not the rub
Of sympathy for pain
But tone and palette-knife,
The texture of this brush:

And, glancing up, his gaze
Meets nothing of the heart
But colour, shade and gloss—
The problems of his art
While from the canvas blaze
Discovered need and loss.

Dick Davis



"Tete", a drawing in Indian ink by Henri Gaudier Brzeska; to be included in a sale of British Impressionist and Post-Impressionist Paintings and Drawings and Modern Paintings, Drawings and Sculpture at Sotheby's, 34 and 35 New Bond Street, London W1, on Wednesday July 14.

Eccentricity rules

Linda Taylor

ALICE THOMAS ELLIS
The 27th Kingdom
159pp. Duckworth. £7.95.
0 7156 1645 5

Authors' dust-jacket photographs can influence a reader's response to a book. The gaunt, wash-faced face of Alice Thomas Ellis presides forbiddingly over her third novel, *The 27th Kingdom*, and whenever I came across Aunt Irene, the novel's main character, I thought of this face. Quite wrongly, it seems, for some way into the novel we are told that Aunt Irene's "looks had gone—disappeared under waves of creamy, curdling flesh" and, in the case at the end of the book, she breaks into "a fat person's trot".

But this is a novel with all the idiosyncrasy of a fairy tale, and in fairy tales appearances are deceptive. The out-focus of the face and fluffy white body, for example, belie his intelligent sleekness: Aunt Irene's nephew, Kyrie, looks like an angel and thinks like a demon; Valentine (a novice sent to the Reverend Mother) is a black saint. And at the heart of it all is an apple—an apple that won't go bad. Plucked miraculously by Valentine from an unreachable branch, it sits for months in the Reverend Mother's drawer: a reminder, in its perfection, of the worrying, flawlessness of Valentine. When the apple decays, she can return to the convent. Aunt Irene, who rhymes, we're told, with "serenore", through her taste for the astonishing—she is particularly obsessed by heavy-breathed (ex men, hangings and horseshoes)—is to provide sufficient imperfection to tempt Valentine into normality.

Poor Valentine. Blandly and enigmatically good, she's washed up on Aunt Irene's civil island between the King's Road and the Embankment. The girl from the tropics meets Russian emigrés (they both have a lot of their past to forget) and, as Mrs O'Connor would say, they get on like a house on fire. Mrs O'Connor, the woman who speaks like this, is a bit of a character: so are Mr Sprocc, Kyrie, Victor,

Jimmy, Lady Diana, Cassandra, Ms Mason and her husband, the Major—anyone, in fact, who comes near Dancing Master House, where Aunt Irene lives, is some way bound by its eccentric rules.

Eccentricity rules, in fact: Aunt Irene talks to her magnolia tree, gets the cockney heavies in to harass the mythical tax man and gives us hints on the *haute cuisine* of horse meat (in another disguise, Alice Thomas Ellis is an unconventional cookery expert). *The 27th Kingdom* is brittle, clever and funny, and because of the world her characters inhabit, Ellis is allowed a certain amount of carelessness and muddle. Apparent symbols, though (untainted apple, hung woman, black Valentine, drowned man and so on), remain obscure. They have the sombre weight and mystery of Tarot cards but their meaning, if there is one, is annoyingly elusive.

Ellis's skill lies in surface detail rather than in depth—the sacrificial behaviour, for example, of snobbish Mrs Mason who walks to the edges of her feet in the morning "in an effort not to wake the Major" and who enters the bedroom "like a tall, bowed mouse and slides her clothes silently off the chair". The author's raucous eclecticism is fun, and she provides a loosely religious framework for the book. It shouldn't be taken too seriously, however; Ellis's religion, like her plot, is intentionally crazy. She shares Aunt Irene's impatience with "the mediocre"; her goodies are a mixture of 1950s Chelsea and bohemians and local criminals, while her baddies are anything that can be labelled middle class or bureaucratic.

The trouble with this diet of singular originality is that it becomes a little indigestible by the third or fourth helping. Aunt Irene has refined her method of cooking horse meat by "using basil and a hint of cinnamon" while white to soften any coarseness and carrots to persuade her English guests that what they were eating is quite possibly boiled beef. Alice Thomas Ellis beguiles the reader with the oddity of coincidence, an air of mystery and the appropriate place names such as "World's End". Like Aunt Irene, she's a master of the deceptive appearance.

Acting the actor-manager

Brigid Brophy

GIOVANNI PONTIERO (Editor)

Duse on Tour: Guido Noccioi's Diaries, 1906-07
178pp. Manchester University Press. £25.
0 7190 0847 6

The quality of being legendary is not strained. It drips from one generation to the next and is, like all religious phenomena, immune to contradiction by the evidence. In other words, the gramophone record on which she recites "The quality of mercy" does not and should not dim the veneration paid to Ellen Terry. Bernard Shaw remarked that "no actor ever makes a speech without complaining that he is cheated out of the immortality every other sort of artist enjoys". He was writing in 1895, the high summer of the astounding insistence of European acting, the year, as he presently put it, "in which Bernard Shaw contended with one another part to part". As a matter of fact, technology was already preparing to ambush performers for immortality. Bernard's voice is on record, too. As for Duse, evidence was once presented to my eyes (about twenty-five years ago, at the National Film Theatre, if I remember rightly) in the form of a snatch of silent film. It should have been no disadvantage to an actress whose silences were regularly said to be more eloquent than her utterances. In the event, it was so completely irrelevant to the impression she must have made from the stage that my mind has not merely discounted but forgotten it.

The evidence presented in this volume, too filmy to put much strain on film, Guido Noccioi was twenty-three and Eleonora Duse forty-eight when, in November 1906, he joined her company in the capacity of walk-on actor and office junior. At the bidding of a collector of theatrical souvenirs, he kept a more or less daily diary for the next twelve months while Duse took

her company on tour in Northern Italy, the Austro-Hungarian Empire, Brazil and the Argentine. His handwritten diaries, "tastefully bound" according to the present editor, who is perhaps too fluent in other tongues to know how two-edged tastefulness is in English, are now in the Burcardo theatrical library at Rome. Translated from Italian into English, the Duse section is here published in its entirety for the first time.

Much is uninformative. "Vienna, 15 March 1907... Tomorrow there is a rehearsal of *La signora delle camelie* at the hotel. Vienna, 16 March 1907. An extremely short rehearsal of no real significance." Occasionally, Noccioi seems about to break into one of those novels that used to clog English fiction and that arose from the mistaken belief of participants in theatrical tours that the feud between the *jeune premier* and the prompter, which had everyone in stitches at the time, would make a marvellous book. Happily, Noccioi's sense of the inside of the hierarchy to know the inside stories. There are two evocative photographs of the company (with the exception of Duse, who went separately by faster boat) on deck at Genoa before leaving for Rio de Janeiro. The caption claims that "some of the actors in the group are virtually recognizable from Noccioi's own comments about their individual foibles". However, the editor makes no attempt to identify them. Character differentiation is harder than amateurs believe. I imagine that Noccioi, like those misbegotten novelists, failed when put to the test. His optimistic editor credits him with "a genuine flair for colourful descriptive prose". Alas, what he colourfully describes is a mountain thanked him for a description of an art nouveau hotel bedroom in Bucharest or a full account of Italian émigré society (now suddenly topical) in Buenos Aires.

The chief interest resides in Duse's repertory, almost all of it translated: from French, Scribe, Sardou, the younger Dumas and Maeterlinck; from Norwegian, Ibsen (the students at Rio de Janeiro talked themselves into free

seats by pointing out how unlikely it was that *Rosmersholm* would ever be given in Brazil again); and a work called *Seconda moglie* of which the suspicions were confirmed when I looked up the editor's note and found it to be indeed *The Second Mrs Tanqueray*. The editor does not document the Duse film, which is doubly disappointing since documentation is his sole virtue. He gives a painstaking biographical note on almost everyone Noccioi mentions. His running notes on the diary dutifully supply the Italian text wherever knowledge of it might make a difference—which it seldom does. The slip of "I shall line a Frink to uncle Frink" (for "I shall pen a line to uncle Frink"), which nearly gave Duse the giggles during a performance of *Seconda moglie*, is not much more telling as "higher una frinca allo zio".

He provides also a long introduction about Duse. It has "thesis" in the academic sense stamped on every line. That is to say, it has no thesis whatsoever in the colloquial sense. It simply juxtaposes facts without point and sometimes, as it leaves a participle pendant here and a phrase adrift there, without syntactical coherence either. It cites several testimonies (but not Shaw's, which is the funniest) to Duse's gift of persuading audiences which didn't understand Italian that they did; but no such pentecostal miracle has descended on its own English. Reporting the virtually world-wide acknowledgment of Duse's greatness, it claims that "the words 'religiosity' and 'spirituality' abound in press reviews" of her acting. The author is entitled to be cross that nobody at the Manchester University Press bothered to tell him what "religiosity" means.

The appearance of this book, which book buyers will recognize as one of nature's five-pounders, at the price of £25 is a sign that its publishers expect it to be read by nobody (reviewers apart) and bought only by a handful of libraries that specialize in theatrical history. In that assessment they are perfectly right—but needlessly right. Publishers are so wantonly forgetful of the existence of professional writers. Investment in a small advance on

he could put the matter in perspective, for he had evidence from all the periods in Mann's life that had to be balanced. The volume as published, however, resolves the ambiguity by understating the problem and the evidence.

The friendship with Paul Ehrenberg in the early 1900s is played down. It is suggested that Mann's music-making, with the Ehrenbergs, was somehow balanced out by his occasional music-making with his mother. But as her brother was Thomas Mann's original childhood love, it is not clear that seeking her company sprang from or yielded a restored equilibrium. To say that there was nothing "resembling a physical relationship" with Paul is to say nothing that disproves the importance of this episode in Mann's life (it was to come back in force in the fictional re-enactments of *Doctor Faustus* decades later), while to claim that "the ease with which he introduced the theme into his writing, the candor with which he confessed his early attachments to a woman or Paul, suggests that he felt himself firmly rooted in heterosexuality" is both to miss the intensity of the theme when it does occur and to overstate the unproblematic firmness of Mann's other roots. It also leaves out of account documents like the major letter of 1920 interpreting *Death in Venice* and the allusions (and reference to older, burned diary confessions) in the diaries published in recent years.

The problem is of course dwarfed by those in the public sphere during the years left unchronicled by this book, when history forced Mann to place his private themes in an ever larger context. Discussing Mann's essay on Fontane, Winston says it was an attempt to understand the problem of the writer who is conservative by temperament—but sometimes revolutionary by sentiment or logic. Perhaps that is a hint of how he would have portrayed Mann in his maturity.

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The rhetoric of revelation

Rachel Trickett

NORTHROP FRYE

The Great Code: The Bible and Literature
261pp. Routledge and Kegan Paul.
£9.95pb. 0 7100 9038 2

Like *The Anatomy of Criticism* this is a wonderful book, and like that, at once illuminating and frustrating. Northrop Frye exposes his own technique by admitting in his Introduction that it is based on a series of courses delivered over the years to students at the University of Toronto, and on lectures he gave in various universities throughout North America. He explains the ironic Socratic method in which he believes good teaching to consist, and he draws attention to his own elusive position: uncommitted, devoted to the questioning of accepted orthodoxies or intellectual clichés, and set on driving his pupils outward and beyond the limitations of their own beyonded wisdom. A peculiar mingling of exposition, generalization, specific scholarship, argument and brilliant *apocryph* gives this preliminary study of the Bible as, in Blake's phrase, "the Great Code of Art" a discrete and miscellaneous temper, in spite of the ingenious "double mirror" pattern Frye claims as accidental where as the first four chapters – Language I, Myth I, Metaphor I and Typology I – are reflected backwards in the last four – Typology II, Metaphor II, Myth II and Language II. If accidental, this pattern fortuitously emphasizes the interconnections the author sees between external and internal designs; man's conscious constructions and his semi- or sub-conscious preoccupations. The book retains its miscellaneous character in spite, too, of the rapid, clear and witty manner in which Frye pursues his argument – that accomplished polemical performance we have come to expect from the author of *The Anatomy of Criticism* which, sometimes seems, paradoxically, to belie the uncommitted stance he claims.

Frye can use the jargons of psychology, anthropology and structuralism as if they were a normal vocabulary, and his clear and simple expositions of the concepts underlying these dialects run so easily that they makes their use by the masters of the mysteries look like heavy-handling indeed. The frustration readers may well feel with this book is in one sense intended by the author. Frye is purposely flouting our preconceived formulations of literary structure, literary intention, linguistic reference, and the relation of fiction to fact, of art to life. In another way, though, there is a genuine frustration for readers presented with such novel, perceptive, sometimes profound observations, deftly produced and then almost casually laid aside. Some central clue to *The Great Code* Frye consistently refuses to unravel; just as he insists that the Bible itself, "the little books", that anonymously edited miscellanea, has a unity of meaning, a self-referential quality, which is sufficient, and which we should not attempt to expand in such a way as to lead us to extraneous referents of belief, of history, or of nature.

But it can still seem that *The Great Code* is continually hinting or looking askance at a hinterland of wider, though not necessarily deeper, concern; just as the Bible, from Genesis to Revelation, proclaims a truth beyond the accidents of human history, the imposed order of the Law, the accents of prophecy – something at once "evermore about to be", and already here and now. Frye would, and does say, that the methods of approaching the Bible either through scholarship or through belief have proved themselves to be inadequate. They lead us so far and no further. His own way of looking at the pattern of "polyvalent" or "multi-levelled" conception of meaning in the Bible is more fruitful. He sees this work as he sees the body of literature – under all its apparent inconsistencies unified in all its imaginative vision of human experience; of which its pattern of story, of image, of circumstance, of

archetype – its parallelism of style and of subject, its myth-making, primitive techniques of thought and language, are the microcosm or prototype. Where he resolutely refuses to go further – as in *The Anatomy of Criticism* he rejects value judgments – is in neglecting any attempt to realize this vision, or to affirm or deny its truth except as a human and literary activity.

In this he differs from the master of such explorations, Coleridge, who has influenced him so strongly. In his miscellaneous works on religion, Coleridge is forever relating the myths, the images, the prophecies, the doctrines of Scripture and the Fathers to his own experience, and to his own affirmative response to what the Bible proclaims. Frye ignores this dimension, claiming neither belief nor disbelief, but purporting to describe and enquire into the material itself – to let the work, existing in itself, speak for itself and by itself. It is a matter of personal judgment in the last resort whether this is the more fruitful, or even the appropriate way of dealing with what Frye calls "this huge, sprawling, tactless book".

How well, though, he describes and investigates! In describing he never shies away from the demands the Bible makes on any reader: "Clearly, the Bible is a violently partisan book; as with any other form of propaganda, what is true is what the writer thinks to be true; and the sense of urgency in the writing comes out much more freely for not being hampered by the clutter of what may actually have occurred." "The essential idiom of the Bible is clearly oratorical." He defines the linguistic idiom of the Bible as "the vehicle of what is traditionally called revelation, of word I use because it is traditional and I can think of no better one." What a typical Northrop Frye sentence – and sentiment – this last! But in so far as he is concerned to summarize his description, Frye returns to his original preoccupation not so much with revelation as with myth as a form of truth-telling: "myth is the linguistic vehicle of *kerygma*, and . . . to 'demythologize' any part of the Bible would be the same thing as to 'demythologize' it." (In a footnote he absolves Bultmann of any such intention.)

Perhaps the first chapter, "Language I", is the least successful, if only because it reads like too compressed an introduction to a densely complicated subject. It is consciously simplified. Taking over Jakobson's distinction between the metaphorical and the metonymic, Frye relates metaphorical language to an early period believing in "a plurality of gods"; the metonymic to a period developing the concept of a monotheistic "God" – the first being the language of immanence, the second of transcendence. This is asserted but not investigated. The association of certain periods with certain modes of language is arbitrary, too. The third "descriptive" mode which departs from the analogic or metonymic mode corresponds to the Renaissance and post-Renaissance eras, and the familiar seventeenth-century battle, between words and things which he neatly refers to by a well-chosen quotation from Cowley, celebrating Bacon. But he neglects to do more than speculate on the limits of descriptive language and its uncertain role after the nineteenth century.

The thought suggests itself that we may have completed a gigantic cycle of language, from Homer's time, where the word evokes the thing, to our own day, where the thing evokes the word, and are now about to go around the cycle again; as we seem now to be confronted once again with an energy dimension to subject and object which can be expressed verbally only through some form of metaphor. The thought, it seems, has suggested itself on inadequate evidence, as an illusion of energy. There is, however, no proof in modern writing of any new metaphorical turn. The loss of the clarity of "descriptive" language looks rather to have been supplied by technological terminology and general

disturbance of language, including the rhetoric of metaphor.

This chapter, nevertheless, moves into a statement which, though not original, is firmly advanced as one of the basic contentions of the whole book: "It is the primary function of literature, more particularly of poetry, to keep re-creating the first or metaphorical phase of language during the domination of the later phases, to keep presenting it to us as a mode of language that we must never be allowed to underestimate, much less lose sight of."

This statement, together with the equation of myth with story, and the declaration that to demythologize the Bible would be to obliterate it, are the bases of Frye's approach. Yet he is especially and understandably anxious to dissociate himself from any partisan position. He chooses to quote from the Authorized Version "not because of the beauty of its cadences . . . conventional aesthetic canons of that sort I wanted to get rid of at the start." "I use their [the translations of the AV's] version because they were not trying to make a new translation but a traditional one. In other words, the AV is a translation centrally in the Vulgate tradition."

It is, nevertheless, hard to avoid the hint here of a value judgment, since the importance of tradition and continuity to Frye's whole critical method is essential. But he remains cautious and impartial on the contemporary dispute over biblical translations, pointing out equally where the AV is inaccurate or weak (especially when an intimate tone is required), and where it is strong – in its closeness to the spoken word: "appointed to be read in churches"; in its mastery of the paratactic syntax of the imaginative nature of the original: "The simplicity of the Bible is equally the simplicity of majesty; its simplicity, much less of naïveté; its simplicity expresses the voice of Authority." Here lurks the argument against modern translations in which the simplicity of majesty and authority is sacrificed to the interests of accuracy and clarity. These versions have missed the essential nature of the book in

trying to divorce the issue of language from that of meaning. Though he takes no sides in the argument, Frye's position depends on the inextricable union of language and meaning. In a work of literature, the language is the meaning, and though the Bible claims to be more than a work of literature, it can never be less.

On his home ground of myth and metaphor Frye fears (in his Introduction) that these chapters will seem too reminiscent of *The Anatomy of Criticism*, but the material precludes this. He subtly examines the recurrent patterns in the Old and New Testaments, the use of type and anti-type, the fulfilment of the prophecies in the Gospels seen through repeated images and symbols, references forward and backward, predilections and anticipations, realized and finally, in Revolution, summarized and recapitulated – in Wordsworth's phrase, "brought within the power of vision". The material of his two chapters on Typology will be familiar to students of Medieval literature, but they are drawn into the context of Frye's whole argument with a new and powerful effect of climax. The critic who first pointed out Ruskin's sympathetic genius for this kind of mythopoetic and typological thinking, finds in it his own most congenial mode of looking at literature and at human experience, though he is careful to limit his understanding of the latter to his method of approaching the former.

Yet some of the most wise and striking insights Frye has to offer are, ultimately, about human experience. No one can write about the Bible – or about any true literature – without being moved to speculate on human life and human imagining. There are few critics today who, like Frye, for all the limits of methodology he imposes on himself, can touch so unerringly on the deepest concerns of the heart and the imagination. In the chapter "Metaphor II" he speculates on the idea of the resurrection and its transcending of our normal ideas of time and space, and then comments on the inadequacy of our conception of eternity:

We sometimes try to arrive at the conception of "eternity" by simply subtracting the essence of time,

which is movement and change, from time. . . . In this construct the eternal is described as a state of continuous peace, rest and repose. One can understand the appeal of such metaphors after seventy years or so of human behaviour, but after all they are metaphors drawn from death and seem hardly definitive for a conception of something genuinely beyond life.

Later, in "Typology II", Frye comments on the idea of "beginning" the first word of the Bible – and questions our associations of beginning with birth. "It is rather the moment of waking from sleep, when the world disappears and another comes into being." This sense, common in varying degrees to the poetic imagination, materializes in our world today in the revolutionary urge Frye notes as the second phase in his list – Creation, Revolution, Law, Wisdom, Prophecy, Gospel, Apocalypse – as the order of the creative thought lying behind the Bible's metaphorical structure. It restores the tree and the water of life, lost in Genesis, and that also forces the reader through into a second life: "Behold, I make all things new." This new world is, nevertheless, recalled in terms of the old. Frye concludes this chapter:

We suggested earlier that the Bible deliberately blocks off the sense of the referential from itself; it is not a book pointing to a historical presence outside itself, but a book that identifies itself with that presence. At the end the reader, also, is invited to identify himself with the book. Milton suggests that the ultimate authority in the Christian religion is what he calls the Word of God in the heart which is superior to the Bible itself, because for Milton this "heart" belongs not to the subjective reader but to the Holy Spirit. That is, the reader completes the visionary operation of the Bible by throwing out the subjective fallacy along with the objective one. The apocalypse is the way the world looks after the epoch has disappeared.

So the Bible has the autonomy of myth or story, and the power, as of the greatest literature (Frye cites Shakespeare here), to change from itself into "an aspect of our own imaginative lives", proving that the construction of a book or work of art "in itself a manifestation of human finiteness" can "at some point be transcended".

The sense of the apocalyptic which Frye first found and loved in Blake, and which has, through his influence, changed the taste and thinking of generations of students and critics in the past three decades, points to more than the popular revolutionary fervour of the religion of Marx which adumbrates the old. It speaks of the transcending power of the imagination which has no perfect analogy in the created world. An artist once confessed to me his horror of Donne's prayer for a heaven where there would be "No dazzling nor darkness, but one equal light" – a sort of perpetual fluorescent illumination, he felt, an image of death. But, as Frye indicates, Milton's vision is nearer to his biblical source, as is Blake's. And even nearer to our own experience is Wordsworth's vision of an apocalyptic dimension to the description in "The Prelude" of crossing the Alps "of first, and last, and midst and without end" – which he recollected in *The Excursion* as the perception of "central peace subsisting at the heart of existence".

This sense of visionary power attendant on movement, change and renewal is the clue to Northrop Frye's witty and imaginative exploration of the recurrent patterns of human perception and experience. His ability to move confidently and unassumingly through the maze of so many disciplines, so much accumulated knowledge, such varied terminology without losing the central thread of his aim, surely, in the forefront of modern criticism, He promises a second volume on the same subject; we can only hope for it impatiently.

Geoffrey Grigson

For the greatest general good

R. B. Brandt

R. M. HARE

Moral Thinking
Its Levels, Methods, and Point
242pp. Clarendon Press: Oxford
University Press. £11 (pbk, £3.95).
0 19 824639 5

Moral Thinking is a comprehensive treatise which builds on ideas to be found in R. M. Hare's well-known earlier books and recent articles, and is forcefully written, although somewhat technical at points; but the main argument should be intelligible to the education public.

The book can be viewed as a utilitarian reply to John Rawls's *A Theory of Justice*, and is perhaps the most substantial formulation of utilitarianism since Henry Sidgwick. It defends "act-utilitarianism", the view that what a person morally ought to do is what will maximize the well-being – indeed, the happiness – of sentient beings, but adds that an act-utilitarian will teach a morality of principles (eg, "There is an obligation to keep one's promises") as the likeliest means of getting happiness-maximizing acts performed. The book is also a warning protest against certain trends in contemporary moral philosophy: it repudiates identifying correct moral principles by appeal to "intuitions", and it is systematic in connecting theory of justification in ethics with identifying substantive moral principles.

An exciting feature of the book is its attempt – unlike virtually all utilitarian writing since Mill – to produce a compelling argument for act-utilitarianism, employing as a premise only an account of the meaning of ordinary moral concepts. If Hare is really successful in this, the achievement is of the first importance. He begins with his well-known thesis about what is the moral sense of "ought". This thesis is that "You ought to do A" strongly prescribes doing A, or more simply, expresses (does not state) a strong desire that A be done. "Ought" also commits one to unalterability, in the sense that if you ought to do A, I implicitly identify that everyone ought to do A in identical circumstances (ie, the same circumstances aside from location in space-time and the individuals involved). Putting these features together, Hare argues that "You ought to do A" may be explained as meaning "I hereby strongly prescribe, as expressing my strong sincere wish, that everyone do A in any situation like yours in abstract properties."

Is this account plausible? First, one might think that the unalterability part is not a matter of what we mean but of a firmly held moral belief. As to plausibility, if his account is correct

"You ought morally to enlist in the army, but I hope you won't" would be some kind of contradiction; but it seems not to be. More generally, a "liberated" man might strongly wish to have an adulterous relation with a woman whose husband does not much care (and incidentally be glad if men however, think that morally he ought not. If the reader is unconvinced by Hare's thesis here, his argument to moral principles does not get off the ground. Some philosophers take issue with Hare's basic strategy, since they think that the sense of moral words is used so nebulous that one should give up trying to give some correct account of it and rather seek to identify some meaning it would be useful for these terms to bear, given the role of moral words in moral discourse. One might urge to A, that "You ought to do A" is usefully understood as, "Your doing A in circumstances like these would be required by the kind of conscience every fully informed and rational person would want prevalent in a society in which he expected to live." Even so, however, it is interesting to know whether Hare can show that his account, if correct, permits a compelling argument to substantive moral principles.

Hare thinks that his definition of the moral "ought" leads directly to a kind of Golden Rule principle. But more exactly, it leads to the principle, "You ought to treat someone in a certain way if and only if you would favour both (1) doing it yourself and also (2) the same thing being done for the case in which you are the patient of the act." For example, I ask, "Ought I to push my neighbour in order to be first on the train?" Hare's view is, roughly, that it is correct to say "I ought to push" if and only if, overall, I prefer pushing and being pushed to neither of us pushing. Why does Hare's account of "ought" lead to this result? It is because "I ought to do A" means, roughly "I hereby strongly prescribe that everyone do A in any situation like being pushed by someone else is exactly the same as my pushing him, in any situation in which only the identities of the persons are changed". Further, the situation is not the same unless I, when in the position of the one being pushed, have just the same preferences (likes and dislikes) as the person I am considering pushing. (If my neighbour is a mild man who doesn't much care about being pushed, then "I ought to push A" is morally in the clear.)

Hare's account of the meaning of "ought", then, does seem to lead to a version of the Golden Rule. Moreover, unlike the Golden Rule principle, it can be extended to many-person cases. Suppose I wonder if I ought to do something which will have an impact on X, Y, and Z. In that case I can

properly say I ought to do this (as Hare construes "ought") if and only if I not only want to do this myself, but also me, in the same circumstances, were I in the situation of X (with X's likes and dislikes) and also to me were I Y, and were I Z. I am claiming to favour all these things if I say "I ought to . . .". If the sum of the preferences of myself, X, Y, and Z with respect to that being done comes out positive, (The preferences are not just to be counted; they are also to be weighed for intensity.) The result is a kind of preference-act-utilitarianism: an act sum of the preferences of the persons involved is favourable. Hare calls this the kind of thinking about what one ought to do, "critical thinking". It relies only on the meaning of "ought" and the preferences of the individuals involved.

He adds two refinements to this line of reasoning. The first recognizes the general belief that moral judgments are not sound if they depend on mistaken factual beliefs. So Hare stipulates that the preferences about something being done, by anyone affected, be those preferences founded on correct view of the effects of doing A. The second refinement involves the elimination of "external" preferences. Suppose a man wears his hat at the dinner-table; others object, not because it has an uncomfortable impact on them (eg, makes them nauseous), but just because they prefer that men not wear hats at the dinner-table. People have similar preferences about how others wear their hair, decorate their homes, conduct their personal lives. Hare proposes to eliminate such external preferences from the calculation about whether an act ought to be performed. More exactly, he proposes (albeit reluctantly) to limit the preferences that agents' actions will normally maximize utility; he may choose them, more broadly, on the basis of a cost-benefit analysis of a society's moral system as a whole, just as one might assess a whole system of criminal justice by a cost-benefit analysis.) Hare also seems clearly right that the principles a person aiming to maximize welfare will teach are not necessarily those of actual morality, so that common-sense moral principles may need revision.

Some features of this view about "intuitive" morality, however, are not so convincing. First, Hare thinks his theory shows how to undercut standard criticisms of act-utilitarianism on the grounds that it directs to immoral action (eg, "Execute an innocent man if necessary to prevent mob violence.") He thinks that act-utilitarianism leads only to those

mostly, by the principle "One ought to maximize happiness". For usually we do not have time to find which action this principle requires; we are also apt not to have the relevant information; and so on. He proposes that the rational act-utilitarian will teach himself, and his children, general moral commitments acceptance of which will normally, but not the act-utilitarian principle requires. Moreover, he will instill these principles (more sophisticated versions of "keep your promises", etc) so that the pupil will become strongly averse to infringing them, will feel strong compunction if he does, and will be highly indignant at others who do. The rational act-utilitarian will want to normally to resolve moral problems on the basis of these principles. When we do, Hare calls this "intuitive" thinking in morals. Ideally, our actual consciences will incorporate such utilitarian justified principles. But not always. So we need to be on the alert to review our moral commitments, to be sure they are the ones which will normally lead to utility-maximizing acts (the ones we ought to perform). Moreover, these principles can conflict; sometimes we must break a promise to avoid injuring another. When they do, Hare thinks we must revert to "critical" thinking to decide what is the right thing to do. Again, since "intuitive" principles must be unspecified in order to be simple enough to be learned, sometimes, in unusual situations, they do not do their job very well and do not lead to maximizing utility; when this is known to be the case, Hare thinks "critical" utilitarian thinking again should be relied upon.

He seems right in thinking that one who wants moral commitments to maximize the general well-being will inculcate "intuitive" principles in other persons. (He need not choose these, however, just so as to bring it about that agents' actions will normally maximize utility; he may choose them, more broadly, on the basis of a cost-benefit analysis of a society's moral system as a whole, just as one might assess a whole system of criminal justice by a cost-benefit analysis.) Hare also seems clearly right that the principles a person aiming to maximize welfare will teach are not necessarily those of actual morality, so that common-sense moral principles may need revision.

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apparently immoral actions; for while it may conflict with utility-justified "intuitive" principles, these are only devices for producing, normally, utility-maximizing acts, and hence are not chosen to cater to very unusual preferences by critics simply reflect these defects of "intuitive" principles. But it is not clear that all the examples can be waved aside so easily. Suppose there is a strike; the strike will be successful if most workers participate, but all workers will benefit if the strike is successful. (This situation is the typical of many problems: whether to fight in an army, pay one's taxes, vote when it is inconvenient.) Suppose a worker, grasping the situation, and seeing that enough workers will strike so that the strike will be successful, elects not to strike himself, knowing that he will lose none of the benefits. The act-utilitarian principle says he ought to do this, a judgment which seems at best dubious. Now, when Hare acts such an objection aside, he seems to be simply assuming he has established act-utilitarianism, and the "intuitive" principles have moral force only as tending to produce utility-maximizing acts.

Another apparent consequence of his view of the status of "intuitive" principles is that, although the right to fair trial procedures is justified by its long-range utility, it may morally be infringed whenever so doing will clearly be marginally socially beneficial. This conception appears in conflict with our conception of a moral right; a moral right may not be infringed for such a reason. There are other possible strategies for this situation: for instance, we might say a person is justified in infringing an "intuitive" principle only if he sees that the principle itself ought to be modified in a definite way on utilitarian grounds, or at least only if he has thought hard about this and is convinced the principle ought to be modified even if he cannot see exactly how, at present. Hare himself agrees that we should be quite reluctant to forsake "intuitive" principles, and doubts it is all a long story; but it does look as if some modification is called for at this point.

The Limits of Utilitarianism, edited by Harlan B. Miller and William H. Williams (315pp; University of Minnesota Press, \$25.00. Paperback, \$10.95. 0 8166 1044 4) contains sixteen essays, all but one of which arose from a Conference held in Virginia in 1978. The articles are divided into four sections: "The Principles of Utility", "Utilitarianism and Contractarianism", "Welfare" and "Utilitarianism and the Moral Community". Contributors include David Lyons, Richard B. Brandt, David Gauthier and Jan Narveson.

States and statements

P. F. Strawson

Meaning and Modality
222pp. Cambridge University Press.
£21.25pb. 0 521 2959 6

Strawson takes as fundamental to the general theory of meaning the notion of propositional content, ie, the content of such propositional attitudes as belief, desire and intention. This approach, at first like a conservative conservatism, worked out in naturalist, even physicalist, terms. Intensions and beliefs etc as functional properties, and realized neurophysiological states with sentences in a first-type truth theory for which a second-type truth theory is taken to be a reduction. There is no assumption, and

equally no denial, that the underlying states in question themselves exhibit linguistic structure, ie, that there is such a thing as a "language of thought". Whether this is so or not is a matter for empirical enquiry.

What of the theory of semantic concepts for a public language? With his account of propositional content and propositional attitudes in hand, Strawson is well placed to defend a Gricean theory of communication intention; as he does in his concluding chapter. The semantic properties of utterance-types are explicable by way of conventional regularities which associate utterance-types with types of communication intention. The standard charges of circularity and implausibility which are levelled against such a theory are deftly countered by Strawson; and, of course, the theory is in no way incompatible with the overwhelmingly reasonable assumption that language learning is an empirically necessary condition of holding complex propositional attitudes.

The concepts with which Strawson deals in *Meaning and Modality* – belief, desire, intention, truth, statement, language, meaning – are part of the stock-in-trade of ordinary nontechnical thought. They are commonsense concepts. But the terms in which he explicates them are very different. They are largely theoretical, technical terms belonging to the formal and scientific vocabularies characteristic of a certain variety (predominantly American) of post-war philosophy. But Strawson is, at least in intention, offering us a "rational reconstruction" in Carnap's sense. He insists on the conservative character of his explication, on its character as a vindication of commonsense concepts "in terms of a theoretical structure which is not itself part of commonsense". He does not discuss, though his last chapter in part illustrates, the yet more conservative option of elucidating the connections of the commonsense concepts *inter se* without recourse to the technicalities invoked in his theoretical construction.

Crisply written, sophisticated in treatment and thorough in argument, the book is a truly professional contribution to current debate. It will evoke a professional response; but it is not for the amateur or layman.

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commentary

Scenes from bourgeois life

Kate Flint

I Macchiaioli
City Art Gallery, Manchester

Like the Impressionists, the Italian Macchiaioli painters took their adopted name from an adverse review. The anonymous critic of 1861 who bestowed it upon them had noted accurately, albeit disapprovingly, that the basis of their work lay in the *macchie*, or patches, of colour which they applied to indicate areas of light and shade. The works on show at the City Art Gallery, Manchester, until July 24, demonstrate how these Florentine-based painters concentrated on the means by which light and shade could be most naturally represented, stressing, alongside this technical realism, the necessity for its application to subjects taken from contemporary society.

At the centre of the exhibition hangs Odoardo Borrani's "The Seamstresses of the Red Shirts" (1863). Four girls sit in a highly respectable drawing room fervently sewing. In the background, a portrait of Garibaldi hangs on the wall behind them. Smaller sketches by Giovanni Fattori of infantry soldiers, and a preparatory canvas for his large, crowded painting of 1866, "The Attack at Madonna della Scoperta," help document the artists' involvement in the 1859 campaign: an

involvement not unrelated to their artistic preoccupations. For the Macchiaioli were well aware of the fragmentation of cultural life in mid-century Italy, and a close link existed between enthusiasm for a united country and their demands for the establishment of a national artistic movement. Additionally, there was a close correlation between their holding of progressive political ideas and their willingness to experiment technically, to overthrow the artistic training they had received in the academies, and search for new topics to paint. As one of them, Telemaco Signorini, put it in 1867, they considered that their struggle against established forms was "given justification by the progress of history".

In their early years, the Macchiaioli concentrated on the problem of chiaroscuro. Puccinelli's "Footpath at the Muro Torto" (1852) presents promening figures as solid blocks and triangles of black and brown, standing out against the paler greys and beiges of walls and footpath. Vito d'Ancona's "The Portico" (c. 1861) shows hanging washing and stacked boxes glimpsed through an archway as slabs of muted colour. Yet although such *plein air* works have attracted a considerable amount of twentieth-century critical attention, they are studies in the academic tradition of a preparatory sketch later worked up in a studio. As the catalogues of the 1850s and 1860s show, it was not these

paintings, with their suppression of surface detail and simplification of areas of light and shade, which the painters chose to send to public exhibitions. Rather, they showed portraits and scenes from bourgeois life (as well, initially, as more historical and literary themes which go unrepresented in this exhibition) which combined their formal interests with a slicker technical finish. Thus Zandomeneghi's painting from his early Macchiaioli phase, "The Reader" (1860/66) partly silhouettes the wide-dressed contemplative woman against a slightly darker plain wall behind; Abbati's black clothed mourner progresses across the dull cream marble paving of a small cemetery in "The Holy Gates"; Silvestro Lega's figures are grouped in attitudes of relaxed sociability, enjoying the sun and evening light of "The Visit to the Villa". All these paintings are small in scale as well as quiet in tone: despite their adoption of the contemporary subject, the Macchiaioli never, unlike their immediate French counterparts, forced on their spectators the notion that modern life is not only important, but worthy of the same monumental treatment that had previously been granted only to academic themes.

The exhibition's sub-title, "The Italian Impressionists", is excusable as a crowd-puller. It serves, however, to underplay the Macchiaioli's important innovative role, and to foster a misconception deliberately put about by such nineteenth-century Italian critics as Diego Martelli and Adriano Cecconi in an attempt to increase the international status of these artists. Perhaps attempting to disguise the provinciality of Italian art, Cecconi, speaking of "the Macchiaioli", said that "they had suggested that their aim, if not styles, were interchangeable. He followed Martelli in stating, without any justification, that the painters were 'agreed that their art consisted, not in the search for form, but in the manner of rendering the impressions which they receive from nature.' But the links which existed between the Italians and the Impressionists remained at the occasional personal level; Degas's portrait of his friend Martelli hangs in Glasgow. The French connection was principally with the painters of bourgeois naturalism: with early Degas and Manet canvases, and with Fantin-Latour's "The Piano" (1873) and Borrani's somewhat sentimental study of a well-dressed woman instructing her maid, "The Illiterate" (1869). Such atmospheric landscapes as Signorini's misty green "Among the Olive Trees at Settignano" have more in common with Corot and the Barbizon school, initial inspirers of the Macchiaioli in the 1850s, than with the interplay of sunlight and shadows investigated by the later Impressionists. Certain other paintings show hints of English artists who worked in Italy at the time such as Burne-Jones, George Howard and Leighton. An orange-clad lady reclining in Cecconi's "The Hammock" prefigures, in her decorative elegance, the style of the Pre-Raphaelite, influenced in *Arte Libera* movement later in the century.

It is towards the formal and decorative that many of these small, private pictures tend. The Macchiaioli, with the occasional exception of Fattori's depictions of harsh peasant life in the Maremma, were in no way social realists. Other contemporary Italians—Cammarano in Naples, Palla in L'Aquila—were exhibiting elsewhere their protests at the high melodrama, the 1860s as a whole, in the face of the harshness of agricultural labourers in the Abruzzi. There is nothing disturbing in the subject matter of the Macchiaioli's paintings, even one as limited as East Chicago. For Danny rejects his past—most spectacularly, when he tries to marry out of it into Eastern seaboard society, leading to a moment of high melodrama, the 1860s as a whole, in the face of the harshness of agricultural labourers in the Abruzzi. There is nothing disturbing in the subject matter of the Macchiaioli's paintings, even one as limited as East Chicago. For Danny rejects his past—most spectacularly, when he tries to marry out of it into Eastern seaboard society, leading to a moment of high melodrama, the 1860s as a whole, in the face of the harshness of agricultural labourers in the Abruzzi. There is nothing disturbing in the subject matter of the Macchiaioli's paintings, even one as limited as East Chicago. For Danny rejects his past—most spectacularly, when he tries to marry out of it into Eastern seaboard society, leading to a moment of high melodrama, the 1860s as a whole, in the face of the harshness of agricultural labourers in the Abruzzi.



Odoardo Borrani's "The Seamstresses of the Red Shirts", from the exhibition reviewed here.

Retrospective on a generation

Richard Combs

Georgia's Friends
Various cinemas

Georgia's Friends (or Four Friends as it was originally and more pertinently titled) is the story of a generation coming of age in the 1960s, a subject typical of its director, Arthur Penn. So much so that one feels he might have been ill-advised to return to it. After all, the films that made his reputation during and just beyond that decade—*Bonnie and Clyde*, *Alice's Restaurant*, *Little Big Man*—drew on their own life and times, they were "of" the 1960s, where the retrospective *Georgia's Friends* can only be "about" the 1960s. It is a time both too close and too far away: hindsight doesn't yet

have much to add and nostalgia seems to interpose nothing of their own. Penn, significantly, failed to find a subject in that decade, producing only two films, the brilliant anti-thriller *Night Moves* and the quirky anti-Western *The Missouri Breaks*.

So why start the 1980s by scurrying back to the 1960s? For *Georgia's Friends*, without lending new insight into the important events of that time, without really concerning itself with them (although it has a number of images of them, such as Vietnam, the moon landing and the Kennedy assassinations), demonstrates that the 1960s were probably the time for Penn. A particular combination of anarchic energy and popular dreaming chimed with his own intelligence, restlessness and keenness for experiment, making him probably the most significant

American film-maker of the time. That time has now become almost an ideal, which leads to the particular tension and fascination of *Georgia's Friends*: a mellow, harmonious-seeming film dealing with unharmonious emotions, a film which suggests that Penn's closest predecessor in the American cinema might be the director with whom he has least in common politically, John Ford. What they share is a longing for community, which Ford projected back into an idealized vision of the West and which Penn now tries to construct from the idealism of the 1960s. *Alice's Restaurant* was a report from that decade's front line; *Georgia's Friends* is its classical statement.

Seen another way, the characters in *Alice's Restaurant* are experiencing a sense of rootlessness in contemporary America, where those in *Georgia's Friends* seem to be struggling to escape

their roots. Coming from opposite directions—hippy drop-outs, four-square middle-Americans—they are both looking for a home of their own. *Georgia's Friends* begins with an immigrant reunion in the New World: young Danilo Prozor being "introduced" to his Yugoslavian father on a train platform in Gary, Indiana. Scarcely has the reassembled family made the journey to its new home in the bleak steel town of East Chicago, than we go forward in time to meet Danny (Craig Wasson), now eighteen and ambitious for college and the American Dream, in which he seems to believe in a pure and intense way. His three friends are Tom (John Metzler), David (David Huddleston), and the group catalyst Georgia (Jodi Teller). A self-professed free spirit forever declaring that the small town isn't built that can tame her spirit and her Isadora Duncan-ish destiny. All the boys fancy themselves in love with Georgia, but when she offers herself to Danny, his romantic purity gets in the way.

Separate paths are plotted for all four friends through the decade, although the film does insist on Danny and Georgia periodically coming together. They are romantically predestined after all, but their lovers' spats also serve to mark the tides of disillusionment and hope reborn through the era. In outline, this inevitably sounds like a "best sellers" kind of soap opera. But Penn and his screen-writer Steve Tesich have scrambled the cards, or rather allowed bits of it to disappear suddenly while we leap-frog into something else's life or take off on a new tangent. Voice-over comments from various characters are cleverly used to suggest both the discontinuity of the story-line and an underlying emotional continuity, the strength of the community, even one as limited as East Chicago. For Danny rejects his past—most spectacularly, when he tries to marry out of it into Eastern seaboard society, leading to a moment of high melodrama, the 1960s as a whole, in the face of the harshness of agricultural labourers in the Abruzzi. There is nothing disturbing in the subject matter of the Macchiaioli's paintings, even one as limited as East Chicago. For Danny rejects his past—most spectacularly, when he tries to marry out of it into Eastern seaboard society, leading to a moment of high melodrama, the 1960s as a whole, in the face of the harshness of agricultural labourers in the Abruzzi.

It is towards the formal and decorative that many of these small, private pictures tend. The Macchiaioli, with the occasional exception of Fattori's depictions of harsh peasant life in the Maremma, were in no way social realists. Other contemporary Italians—Cammarano in Naples, Palla in L'Aquila—were exhibiting elsewhere their protests at the high melodrama, the 1860s as a whole, in the face of the harshness of agricultural labourers in the Abruzzi. There is nothing disturbing in the subject matter of the Macchiaioli's paintings, even one as limited as East Chicago. For Danny rejects his past—most spectacularly, when he tries to marry out of it into Eastern seaboard society, leading to a moment of high melodrama, the 1860s as a whole, in the face of the harshness of agricultural labourers in the Abruzzi. There is nothing disturbing in the subject matter of the Macchiaioli's paintings, even one as limited as East Chicago. For Danny rejects his past—most spectacularly, when he tries to marry out of it into Eastern seaboard society, leading to a moment of high melodrama, the 1860s as a whole, in the face of the harshness of agricultural labourers in the Abruzzi.

Limb from limb

Ronald Hayman

Kallidewey, Farce
Schanzthine am Lohninger Platz,
Berlin

One of the two extravagant finks Both Strauss takes in his new play, *Kallidewey*, Farce, is to end his first act with a bang that will make all the subsequent climaxes seem fairly small. At first the woman sits stolidly on the fridge, watching her two girl-friends terrorize her man. She whistles while they cross-question him about beating her up, remaining impassive when they threaten to cut off his right ear, but she joins in when they pull at his arms and legs as if trying to disembowel him. In spite of the pictures in the programme (Julie, Salome with John the Baptist's head, and a trick photograph of Antonin Artaud, holding Roger Vitrac's legs while a girl, some distance away, holds the rest of his body) we are not expecting them to succeed. The sofa is overturned, and they are partly concealed behind it when they manage to pull off both arms and both legs. It is a trick sofa, and when it is rolled back into position, the actor is safely concealed inside. The arms and legs are fed into the washing machine, while the lifelike trunk remains in front of the sofa. The woman ends up in the

position the man was in at the beginning of the scene—relaxed in the armchair, sipping beer from a can and watching the washing-machine as if it were television.

This scene is preceded by a brief lyrical opening in which the man and woman are euphorically in love, and a comic "séquence" in which the woman makes friends with the two contemporary harpies. But the style of the play—and this is the other extravagant risk—is not established until the second act. *Kallidewey, Farce* is a farce in which situations are plucked away from story-line. The play is structured around continuities of theme, character and imagery—verbal and theatrical—but like a boy frolics on a new bike, Strauss doesn't say which direction he is going in. The characters play games with each other and with us. Television is strident in a sequence about a sadistic storeman and his wife who turn up as guests on the same programme. A locked door reduces an actor to believing that he can't make his entrance, while an actress takes full advantage of having the stage to herself. 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The roses of Detroit

Jay Parini

PHILIP LEVINE

One for the Rose
79pp. Atheneum. \$10.95.
0 689 11224 6

DONALD FINKEL

What Manner of Beast
62pp. Atheneum. \$12.95.
0 689 11226 2

FREDERICK MORGAN

Northbook
75pp. University of Illinois Press.
\$11.95.
0 252 00947 9

One for the Rose is Philip Levine's tenth book of poems, and bears his unmistakable stamp. Levine is America's pre-eminent poet of the working class, and his personae dwell among factories, cheap rented housing, polluted landscapes, and the ordinary objects of daily life. Although he has written brilliantly about Spain and the Spanish Civil War, his main subject has been his home town, Detroit, in a sense, Levine has invented Detroit for the poetry-reading public. Making his own life an exemplum of common, unheroic experience, he writes:

I could have been drifting among
the reeds of a clear stream
like the little Moses, to be found
by a Jewish hero. Instead I was born
in the wrong year and in the wrong place,
and I make my way so slowly and badly
that I remember every single turn,
and each one smells like an overdone
yellow, American, beautiful, and true.

His manner is casual, fluent, and colloquial, mixing urban grit with a lyricism that leads to celebratory whatever comes into view. Levine typically combines harsh realism of description with spirituality, moving among his ordinary objects and characters with his feet in the mud but his head aloft.

Levine's short, flat lines and swiftness

running enjambment give the unwary reader the illusion that he is reading prose chopped up arbitrarily into verse. This accusation holds true of his less good poems; the successes are dazzling and frequent. In "Roofs", for instance, Levine offers his version of Frost's famous "Birches". His boy climbs city roofs instead of trees:

As a child I climbed the roof
and sat alone looking down
at my own back yard, no longer
the same familiar garden.
I thought of flying, of spreading
my arms and pushing off,
but when I did I was back
to earth in no time, but now
with a broken hand that broke the fall.

His hand bandaged, he climbs back up again, "starting over the orderly roofs". He has learned "something essential / about all that was to come": for one thing, he has learned that clouds are clouds, not "faces, animals, or portraits". He has also discovered (pace Heraclitus) that "The way down / was just like the way up, one / foot following another until / both were firmly on the ground." And, quite unlike Frost, he considers the sky his "only proper element". In this poem as in most others in *One for the Rose*, Levine risks sentiment, if not sentimentality; but the risk pays off.

Donald Finkel is of the same generation as Levine, and *What Manner of Beast* is his tenth book as well. While he lacks Levine's originality, he has qualities of wit and enthusiasm that are missing in his contemporary. Finkel has for some time been developing a technique of collage which combines the use of quotations (or "found poems") with his own stylistic lyrics. He depends heavily on resurrected voices, historical personae whose commentaries form the main narrative. This method is brought to bear in *What Manner of Beast*, an amusing sequence of connected poems which relies on a bizarre miscellany of sources, including *Lo's Account of Martin Frobisher's First Voyage to the Arctic*, Hakluyt's *The English Voyage*, and Iard's *The Wild Boy of Aveyron*. Finkel's subject is always the rift between language and perception,

which he explores by playing one beast off against another—man against man, man against monkey, dolphin, and so on. Life world is strangely animate; even the stones are humming / the crickets trip the light / the trees applaud.

Too many poets these days rely on the trick of "working up" history into poems. While Finkel has certainly scrambled for sources, he has not sacrificed his own imagination to fact. Indeed, his language gently parodies his sources, which more often than not sound clinically insane: "To provide social contact, it was first decided that an orangutan, Bjli, would live in the language-training situation with Lana", writes Duane Rumbaugh in *Language Learning by a Chimpanzee*. Finkel's very funny poem ends with an ape "clapped in her plastic cage, tapping out / telegrams to the remote / elusive genius of the machine".

Likewise, in the title poem, Finkel portrays chimpanzees "signing" to each other, sending messages. Getting caught up in the act himself, the narrator says: "in a week there are two of you / signing and hugging / hugging and signing". In short, Finkel plays loose with his sources, making fun of the pseudo-scientific detachment and clinical periphrasis that clings to a great deal of psychological and anthropological writing, and has written a clever, inventive exploration of man and beast in nature.

Northbook is Frederick Morgan's fourth collection. Before his first came out in 1972, he was known mainly as a distinguished editor of the *Hudson Review*; since then he has rapidly established himself as a poet whose sane, civilized voice is both welcome and necessary. He is also an ambitious poet, taking on the whole pantheon of Norse gods and goddesses in this new volume, sometimes with a sly smile; thus, in "Thor":

You have a big hammer
to solve all your problems with
Effective to a point, but not always apt.
When the time comes for making fine
discriminations,
you head for the hills with the thing on your
shoulder
looking for giants whose heads you can
pound.

The style of this poem—straightforward, gently ironic, somewhat impish—is sustained through the entire Norse sequence; one also discovers here the fierce simplicity found in classical Chinese poetry, as in "Ran":

Severe lady,
your nets are out.
There are few whom I would bid you
spare.

Morgan achieves his terse, gnomic effects through a calculated reticence. His re-creation of Balder is especially good: "You were too beautiful to go on living", he says, "too much a being of joy / for the present tense of the world". Balder—son of Odin and god of the summer sun—was slain by his demon-possessed brother; but he will return again, after "this age of iron / endures its last unravelings". He will come back, leading his "dark blind brother by the hand", discovering a golden age wherein the new Adam and the new Eve.

walk out once more into the sun—and
laugh
to find, in moist green grass
beside a sky immediate of pain,
the ancient golden chessmen of the gods.

The death of doves

Tim Dooley

GEORGE SZIRTES

November and May
64pp. Secker and Warburg. \$4.50.
0 436 50986 9

George Szirtes's first collection, *The Silent Door*, opened with a poem about the naive Yugoslav painter Generalo and contained another called "Sanc Des Independants"; such pieces "not only signal what marks off Szirtes from his British contemporaries—his natural recourse to analogies from painting rather than from literature—but also offer clues to his particular qualities as a writer. The effect Generalo produces by his representation of the human figure does not differ significantly from that of a painter like Léger. The difference between the two is the difference between an artist who breaks the conventions of realist representation in a knowing way and one who does it innocently.

It is tempting to see a parallel here with Szirtes's own position. The disruptions of expectation and the unusual visual intensity in his poems might suggest a common strategy with the poets of the Marlian school, but he is unlike them in that it is difficult to detect in his work a systematic interest in pursuing a particular aesthetic method. The quirks and surprises in Szirtes's poems are not the result of originality of manner, but of originality of vision, something which qualifies him to exhibit his work among the true "Independants" and which makes his new book *November and May* unusually arresting.

The power of the imagination to create alternative versions of reality is referred to directly in several of these poems. A short piece, "Piano", pays tribute to the mysterious ability of art to transform daily life, but concludes by demonstrating how art is itself dependent on the daily banalities: Up, and down, gliding, vague and searching without knowing it, turning things over, in a fumbling fashion. Whoever is playing there might be transmitting fire for all we know.

he thumb beating in a hot arc. He draws from himself something so abstract that chance and longing are both cancelled out, shredded imagery drifting in a pattern, smoke, black stuff rising, an October sky. Here the leaves are turning and curling to an immense, grave loneliness. The piano stops abruptly, prepares for breakfast.

Two major sequences of poems in this collection, "Misericordia" and "The Dissecting Table", are grouped under titles which suggest artistic exercises or indulgences. While these poems allow Szirtes to exercise his

This approximate blank verse—simple, sensuous, controlled—shows Morgan at his best.

Three miscellaneous sections of uneven quality follow the Norse sequence; nevertheless, Morgan's language often catches fire as suddenly "life's daily plainness / shifts and disobeys to the darkening view". These sections yield, finally, to a long poem called "The River"; the piece is spare, evocative, and lyrical. The same reticence that marked the best poems of the Norse sequence is present throughout; the poem begins:

A fresh June morning
your dress flung across the chair-
back
and birds awakening,
released from the book of night
Here it is, the Day
like none other from the world's
beginning
and all we have is in it:
I read you again and again.

While the river is, of course, a river, it is also time, the body moving through time, the flow of thought and feeling. Morgan chronicles "two lovers' responses to each other and to the world with considerable grace and restraint; "The River" brings *Northbook* to a close on its purest note.

taste and talent for verbal and visual puns (Brimstone Yellow butterflies are described as "on wires out of sheer hell, with a brief sputter / like fat in a pan, yellow indeed as butter", while an artichoke becomes "the great Globe itself") this is not done at the expense of the poems' subjects, for which Szirtes communicates a mixture of affect and awe. He retains a painter's sense of the importance of attending to externals, so as to represent the world honestly, but also so as to understand it, and himself, more thoroughly—a point made emphatically in "Girl Dressing Herself". Here, a loving and minute examination of the room a girl has left behind her going out to work ends with this stanza:

Room and girl, fellow conspirators, wait for
each other
at both ends of day, their patience is
unlimited.
I try to carve them from imagination: the
bed,
the stool, the skirt, the light; trusting to the
weather
of their eternal and impenetrable country
of which I too am a citizen, or will grow to
be.

Thus Szirtes leads the reader from the mysteries of art back to the problem of life, a puzzle that the foreign language of poetry repeatedly fails to explain.

Typically, Szirtes is more interested in evoking the sadness involved in attempting to explain than in offering explanations. This is demonstrated in the strangest and most menacing of the poems in *November and May*, "The Blindness". The opening stanza's prelude us of dates, names and geographical detail gives to the poem a documentary tone oddly out of key with the fiction that follows. Three nineteenth-century French shepherds believe they have witnessed a new incarnation, in a stable, "Exactly as in the Bible story". They decide to return the next night to check whether what they think they have seen can in fact be true. On the way, one of the shepherds hears what he takes to be roosting wood-pigeons and suggests that if they could capture enough to make a pigeon-pie:

It would be a suitable present for
The new-born God, supposing he exists
And we are not all touched with August
madness.

The remaining two-thirds of the poem is dominated by a painful and detailed description of the clubbing to death of the birds, which turn out to be doves, and the reactions of the shepherds who, seeing the carnage for which they are responsible, return home with no further reference to their original quest, "in a mood of deep tranquillity".

The moral dimension of the tale is left to the reader to state for himself. The result is an extraordinarily haunting piece of writing which stands out, even in its finely written book as this, as a work of unusual integrity and authority.

Pastness in the present

S. C. Humphreys

M. I. FINLEY

Economy and Society in Ancient
Greece
Edited by Brent D. Shaw and
Richard P. Saller
326pp. Chatto and Windus. £15.
0 7011 2549 7

Sir Moses Finley has dominated the study of the social and economic history of archaic and classical Greece for thirty years. Not only has he exerted a decisive influence in the West, most recently documented in the first issue of the new journal *Opa. International Journal for Social and Economic History of Antiquity* (Rome, 1982); he has also, through the work on slavery and other forms of dependent labour which is collected in the second section of the book under review, made a highly significant impact on Marxist studies of the ancient world in Eastern Europe. This collection of papers has a useful introduction to Finley's work by the editors, both of whom came under his influence at Cambridge, and a bibliography of his more important publications; it contains, besides the pieces on slavery, three early articles on Homer and Mycenae, and five more recent ones grouped under the heading "The Ancient City": "The Ancient City: from Rustel de Coullanges to Max Weber and beyond"; "Sparta"; "The Athenian Empire"; "Land, Debt and the Man of Property"; "The Freedom of the Citizen in the Greek world". A substantial collection, even if it by no means represents the full range of Finley's interests; I hope it will soon be made available in paperback for the benefit of students.

The title of the book, and the opening essay on the Ancient City, suggest a comparison between Finley's work and that of another great social and economic historian of antiquity in this century, Michael Rostovtzeff—who concentrated his attention on the Hellenistic period and the Roman Empire. Both were strongly influenced by Max Weber, but in different ways. Rostovtzeff took his questions from Weber—the relation of city to countryside, the reasons for the decline of ancient civilization—and set out to marshal the new evidence available in increasing quantities from archaeology, papyri and inscriptions in support of answers influenced by his Russian experience. In his book, immense quantities of data are organized round a diachronic model of historical changes developing through the centuries. Finley, as the editors of this volume point out in their introduction, was influenced not only by Weber's substantive analyses of ancient institutions but also by his views on historical method. Besides studying Weber, he worked for a time with Karl Polanyi, whose comparative economics was based on the use of ideal types, and was also closely associated with the sociologists of the Frankfurt school in New York, whose central concern was to reconcile a Marxist critique of contemporary society with the philosophical sophistication of Weber's views on the methods and epistemology of the social sciences.

Finley admired Rostovtzeff for his ability to formulate new questions to put to archaeologists and for his insistence on the importance of statistical data, but found his conceptual framework weak: cf. the criticism on page 125 of the present volume of the "vagueness and inadequacy" of Rostovtzeff's account of the degree of freedom of Hellenistic peasants. Finley's own use of Weberian methods is particularly clear in the way he singles out a "pivotal

institution" round which an ideal type illuminating the working of a whole society can be constructed: the Mycenaean palace, the Spartan educational system, the "closely interlocked town-country unit" of the ancient city, slavery: "there was no Greek life which was in any branch of some fashion, by the fact that many people in that society, even if not in the specific situation under consideration, were (or had been or might be) slaves". But what characterizes Finley's work is not merely that he constructs models explicitly and clearly. He also follows Weber in recognizing that the construction of ideal types always involves a selective presentation of data shaped by the historian's own interests and values; and he goes beyond Weber, following the lead of the Frankfurt school, in his consciousness of the dialectical relation between the historian and his public—both lay and professional. History is written not only in response to the impact on the historian of the values and concerns of his own society, but also in reaction against dominant misconceptions and distorting value-laden polarizations. The historian practises "critical theory": his job is not to provide an established picture of the past, but to question established assumptions. Hence, perhaps, Finley's abundant production of short, often polemical essays and reviews—of which the bibliography here gives only a selection—and his tendency to prefer synchronic analysis and typologies to models of social change developing through time. It would be hard to imagine him undertaking a massive narrative account of social and economic change like those of Rostovtzeff. Such an enterprise presupposes a search for causes of change; and I suspect that Finley, like many historians of our time, does not feel comfortable with the idea of historical causes.

It would, however, be quite wrong to give the impression that his work is all models and theoretical polemic. He has an extremely sharp eye for historical detail and, in particular, for the details which help us to understand how institutions actually worked. (Shaw and Saller, in their introduction, attribute this interest in operational questions to Finley's "Anglo-American roots with their element of pragmatic empiricism", but in the interview with François Hartog referred to below Finley himself ascribes it to the influence of Polanyi.) That his use of detailed evidence is economical, reduced to the minimum necessary for effective argument, should not (though it sometimes does) mislead critics into considering him under-informed in comparison with those who work in a superficially more Rostovtzeffian style. Finley has a remarkable capacity for digesting a mass of detail and reducing it to a clear and clean-cut argument.

Chapters twelve and thirteen, "Mycenaean Palace Archives and Economic History" and "Homer and Mycenae: property and tenure", provide an excellent example. These articles were published in 1956-7, just after the publication of the Linear B tablets from Knossos, Mycenae and Pylos which Ventris and Chadwick had deciphered as Greek in 1952. Since the Homeric poems claimed to celebrate the deeds of the rich and powerful heroes of the Bronze Age, and contained descriptions of objects found in Mycenaean but not in later archaeological contexts, scholars had since 1952 been rushing to identify Homeric features in the tablets. Finley's demonstration that in the sphere of social organization the two have almost nothing in common is a tour de force, one of those reinterpretations of evidence which immediately carry conviction because of the lucidity and validity of the

reasoning—once the case is stated—make the conclusion seem obvious. The argument is negative—in the sense of contradicting a currently held view—, theoretically sophisticated, yet also extremely concrete.

In view of what I have been saying, any attempt to single out what is most characteristic in Finley's work is bound to be risky. François Hartog, the editor of a recent French collection of Finley's essays (*Mythe, mémoire, histoire: les sages du passé*, Flammarion, 1981), realizing that all his work is a conversation with the reader, instead of writing an introduction, concluded the volume with an interview in which he questioned Finley on his ideas about the current and prospective role in our society of the study of ancient history. In that interview, Finley quotes from his own essay "Desperately Foreign" (published in *Aspects of Antiquity*, 1972), "All art is a dialogue. So is all interest in the past... The more precisely we listen, and the more we become aware of its pastness, even of its near-inaccessibility, the more meaningful the dialogue becomes. In the end, it can only be a dialogue in the present, about the present." It is this sense of the Greek past as a living constituent of the present, a partner in an ongoing dialogue conducted in a conversational tone ("in all his later existing societies, ever since the expulsion from the Garden of Eden, rights have clashed"), which seems to me Finley's hallmark. *The Legacy of Greece* on which the reader is invited to reflect in the new volume edited by Finley is not Warburgian "classical tradition" for which Oliver Taplin was looking in his review (*TLS*, April 30) but a set of cultural categories: "myth", "politics", "drama", "history". It is because in so many instances we still perceive the world through a cultural grid inherited from the Greeks that dialogue with the Greeks is an essential part of any critical theory.

of such a design; he cites, among many other authorities, an important paper by those suggestively-named American experts Plog, Plog and Wait, but he was apparently unmoved by one of their most important conclusions, which was that "really stratified samples provide statistically more precise estimates of population parameters than either random or systematic samples"; and again that "to rely blindly on probability sampling reflects an... unjustified refusal to assess and take into account pre-existing information". In other words, there are alternative ways of choosing a 20 per cent sample of a territory which, in some cases at least, give a more reliable picture of the whole. In this instance, too, I feel that by surveying a carefully chosen chunk of Melos, preferably in one place, the authors would either have had more success in convincing us that there were no other sites of this period in the 80 per cent of the island that they did not cover; or, more likely, that they would have found such sites.

A second weakness of the field-work was that the team found itself unable to identify reliably the ceramic material of post-Roman date; so that about the last third of Melos inhabited history is left largely undocumented archaeologically. The shortcomings throw another burden, that of interpreting almost the whole later history of the island, on to the shoulders of Malcolm Wagstaff; outstandingly well as he has discharged the roles of geographer, historian and social anthropologist, which he undertook, one does feel that he was asked to do too much. A professional sociologist, for example, would have found it easier to identify those moments during the in-depth interviews of present-day farmers when they were not actually telling the truth (and the reasons why).

Although there are other passages in the book which can be criticized, such as the occasional over-kill on the "firmly pieces of evidence like" the alleged Melian colony at Kyraos in Asia Minor—I prefer to end on a note of sincere appreciation. The abiding impression left on the reader, and reinforced by chapter after chapter of

the expedition's fieldwork: it is to that fieldwork itself that criticisms will be largely confined here, though the grounds for most of them are candidly acknowledged in advance by the authors.

A climax in the history of the island, and a central point in the argumentation of the book, is reached when Phylakopi emerges, towards the end of the Middle Bronze Age, not merely as the dominant settlement on the island but, at least for the next two centuries (c. 1600-1400 bc), as the only inhabited site in Melos. What is the basis for this remarkable finding? The question is important because two later inferences are in turn based on this first, since there is a correlation between "a large, primate, 'gateway town'" and colonial exploitation, the concentration of people in Phylakopi is taken to strengthen the case for thinking that Melos was a colony of Minoan Crete at this time; secondly, since Melos is an island some twenty kilometres long, the same phenomenon is thought to imply "more travel by farmers than some modern theorists would consider economically appropriate". This latter point raises an issue of wide repercussions, since the unspecified modern theorists are the exponents of Site Catchment Analysis, a technique which has had a powerful impact in recent years on archaeology and other disciplines.

So how well founded is the case for believing that the whole population of the island was concentrated in Phylakopi? For the answer, we must turn to John Cherry's account of the Melos site survey of 1976, the most important chapter in the book. The survey was confined, as it had to be, to a sample of the island's territory amounting to 20 per cent of the total (though about fifty archaeological sites were already known on the island, some lying within and some outside the 1976 sample areas). The location of the samples was determined by a "systematic random design" which produced four evenly spaced dog-leg strips, a kilometre wide, running from north to south. Cherry argues, with force and honesty for the advantages

The fruits of insularity

A. M. Snodgrass

COLIN RENFREW and MALCOLM WAGSTAFF (Editors)

An Island Polity: The archaeology of
exploitation in Melos
361pp. Cambridge University Press.
£35.
0 521 23785 8

This volume will give many readers (professional prehistorians apart) their first sight of the New Face of archaeology in Greece. Rumours of a revolution in archaeological approach will certainly have reached some classicists, historians and interested laymen before now—even the fieldwork described here was completed by 1976—but this book places the consequences directly in their path. To resume the initial metaphor, the face (although on close inspection far from pale) turns out to be interesting rather than merely beautiful; its chief attraction lies less in surface charm than in the rewarding personality behind it. By this I do not mean to criticize the production of the book, which is finely done: over two hundred plates, maps, tables and diagrams are matched with a well-printed text, enriched by gazetteers of sites and place-names of the island of Melos, and by a complete translation of the famous "Melian Dialogue" from the fifth book of Thucydides. The point is rather that, for a fruitful reading of the text, the traditionally minded reader will have to change some of his preconceptions about the language and approach hitherto accepted in this subject-area; but it is high time that he did so, and he will find the experience well worth while.

What took the fourteen co-authors of this book to Melos was not a desire to put flesh on the bones of Thucydides' text, nor the urge to interpret and add to the works of ancient art which the soil of Melos has produced, nor the beauties of the island (to my eyes very limited), nor even the fact that it contains a noted prehistoric site. Phylakopi, first

excavated by a British expedition in 1896. Their aims were not so particularized; indeed, they did not even intend to follow the well-tried practice of making inductive inferences from the case of one particular island to a wider spectrum of early cultures. Instead, they looked to Melos as a test-case for certain specific assumptions about the nature of past change, even hoping for "the establishment of soundly based assumptions for predicting the future"—no less. They chose an island because islands are, for the theoretical archaeologist, the nearest approach to a natural laboratory with their intractable marine frontiers, their circumscribed resources, their clear polarity of isolation and communication: in Auden's lines, "What is cosier than the shore / Of a lake turned inside out?". They chose a Greek island because there one can find documented episodes, spread over several thousand years, in the history of the same natural feature, with the added bonus that Melos was, for perhaps something approaching a quarter of its inhabited life, actually an independent polity—a large enough fraction, on balance, to justify the choice of the book's title.

The book is divided into four main sections: The history of society in Melos; Environmental system and constraints; Intra-systemic relations; Inter-systemic relations; with a final section of Integrations. A striking feature is the homogeneity of tone and treatment which is achieved (for which a special collaborator credited with a major editorial role). Todd Whitelaw, must be in large part responsible. But Malcolm Wagstaff's contributions throughout are conspicuous for their industry, learning and level-headedness. John Cherry's for their clarity and candour. Colin Renfrew's for their combination of originality with skill in synthesizing his colleagues' findings; while Clive Gamble lends the enterprise a welcome touch of humour in the course of an enlightening chapter on the relationship between human and domestic animal populations. Taken as a whole, the book seems to me an admirable presentation of the findings

of the expedition's fieldwork: it is to that fieldwork itself that criticisms will be largely confined here, though the grounds for most of them are candidly acknowledged in advance by the authors.

A new volume has recently been published in the Dumbarton Oaks Bibliographies based on *Byzantineische Zeitschrift*: Series II, *Literature in Various Byzantine Disciplines, 1892-1977*, Volume I *Epigraphy*, edited by Jelisaveta Stanojević Allen and Thor Sundbøll (Søborg). Mansell for the Dumbarton Oaks Center for Byzantine Studies, Washington, DC 2003, 0 7201 1586 8. This records, classifies and indexes all material relating to Byzantine epigraphy that appeared in *Byzantineische Zeitschrift* between 1892 and 1977, a total of 2,473 items. (Volume 2 in Series II will cover numismatics and sigillography similarly.) It lists first all bibliographies, catalogues, published studies and corpora. Then two major sections arrange all non-Greek inscriptions by language and all the relevant inscriptions by location (from Africa in Algeria to Zadar in Yugoslavia). A section on special topics notes, e.g. abbreviations, brick stamps, funerary inscriptions on stone and sarcophagi, milestones, etc.

From prose to picture

William Weaver

EDWARD HODNETT

Image and Text Studies in the Illustration of English Literature
271pp. Scolar Press. £17.50.
0 85967 603 X

Some of Edward Hodnett's turns of phrase almost demand the services of an illustrator. "The Hammer-Hayman record is a sort of science-fiction telephoto time lens," he says, presumably with W. Heath Robinson in mind; while his "time-short, problem-orientated moderns" would seem to be related to the desk-bound folk of Frank Dickens's "Bristow". But are such phrases suitable for illustration? Should the artist be allowed to pick and choose at will, or should he confine himself to crucial incidents only?

Book illustration, Dr Hodnett maintains, is a difficult and mysterious business, not least because "no depth studies seem to have been made which would provide the information we would like to have about what readers of an illustrated book think and feel as they read the text and look at the pictures". He is wary of specialist criticism since "in the long run it is the response of the general reader which determines the success of a book". Dumbing along, Hodnett reaches a preliminary conclusion: "A well-planned survey should commission a qualified person or team a grant-in-aid adequate to gather enough reasonably dependable data to provide insight into the nature of reader response and to set up hypotheses to guide further investigation."

Having recommended that all students of book illustration should first learn to draw, the author proceeds to indicate some of the major "critical hazards". For example, "it is easy to make mistakes in counting illustrations. Turning pages carelessly can lead to overlooking cuts, and wandering attention can cause miscounts". "A special hazard is the imperfect book."

These studies include chapters on books published by John Day in the sixteenth century, on illustrations of Shakespeare, on Blake, Burne-Jones and Beardsley. A distinction is made between luxury or "uncommercial" publications, such as the Kelmscott Chaucer, and those intended to appeal to the "general reader". Tennyson, working to satisfy the Rev. C. L. Dodgson's demands, and Hablot K. Browne, "obediently cooperating with Dickens, had none of the status of artist-illustrator enjoyed by Burne-Jones and, to a lesser extent, Aubrey Beardsley. Philz became Dickens's preferred illustrator because, unlike George Cruikshank, he lacked ideas of his own. Dickens dispensed with Cruikshank for a number of reasons after *Oliver Twist* but the chief of these was that, understandably enough, he could not tolerate the relationship of plate to text that Cruikshank, harking back to his days collaborating with his brother Robert and with Pierce Egan on *Life in London*, took for granted. To Cruikshank, etchings and blocks were obviously a more costly and valuable investment for the publisher than any amount of telepresence. Good illustrators and wood-engravers were in shorter supply than writers. Besides, Cruikshank was famous, the leading name on the title-page, long before Dickens took up his pen and became "Boz".

Dr Hodnett bypasses Cruikshank in favour of Philz, maybe rightly so, considering that the way Dickens used the artist as tool of the author, Philz provided designs that, month by month, set the scenes and reflected the text. The Philz style - one of parlour caricature and impenetrable exaggeration - evolved in accordance with Dickens's needs. He managed, in *Black House*, a convincing line in gloom and horror. But this sort of illustration was essentially journalistic. While the political cartoonists - Leech and later Tenniel - prepared the weekly "big cut" for *Punch*, while the engravers laboured in teams to meet the deadline for each edition of the *Illustrated*

London News, Philz endeavoured to put Dickens across, to secure the success of each serial publication by parading the characters and their successive predicaments.

Tenniel's contribution to *Alice* was that of the trained observer. He was responsible for showing what a Gryphon looked like; he put flesh on Tweedledum and Tweedledee. They remain not so much as Carroll describes them but as Tenniel depicted them: a pair of paunchy schoolboys. Here, "With absolute finality," Hodnett argues, the illustrator plays his part, creating images recalled by readers "so vividly they often think that all Tenniel's designs are equally effective". In this they are mistaken, however, for all too often, in Hodnett's view, the artist fails to pick the right moment or becomes wilfully inaccurate. "In the first of the three illustrations of 'The Walrus and the Carpenter' the two are supposed to be walking by the light of the moon and the sun and to be crying because of the quantities of sand, but there is very little sand and no sun and moon."

Hodnett sounds like Alice herself, the prosaic child complaining whenever anyone loses sight of the facts. He naturally becomes even more exasperated with Burne-Jones for straying from the text and takes Beardsley to task for failing, in *Morte d'Arthur*, even to be as medieval in spirit as Burne-Jones. He also has rather harsh things to say about his formal technique. Of "How Sir Bedivere Cast the Sword Excalibur into the Water" he remarks "Except for the unconvincing solid black surrounding the water, it is an unskillful realistic drawing". The design is, admittedly, a hotch-potch, but that's no reason for entangling it in verbiage.

The trouble is that, because Hodnett

considers "we cannot presume to judge a book illustrator's work on a like or don't-like basis", he often finds himself with little to say. He therefore makes a point of questioning, at length, the choice of what to illustrate. While suggesting, reasonably enough, that John Martin began his series of mezzotint illustrations to *Paradise Lost* in 1824 with favourite scenes involving Satan and the architectural wonders of Pandemonium, he expresses pedantic surprise about some of Martin's decisions when it comes to the Temptation and the Fall. He concerns himself with what he calls "an imaginary scenario of this photoplay" rather than with Martin's exploitation of the special qualities of mezzotint, the rich blacks, the soft whites, the fine velvety greys, thereby making the whole series a dioramic experience, passing from dark to light and back into darkness.

Unlike Beardsley, who blatantly had no feeling for Malory, or Burne-Jones, who treated Chaucer as stained-glass window material, Martin had the technique and the imagination to be Miltonic. Hodnett talks of "the magnificence and unexpectedness of these large plates" but, all too conscious of the need to avoid likes and don't-likes, he leaves it to his readers - "general" or otherwise, he doesn't specify - "to review their notes and impressions and arrive at their own conclusions on how satisfactorily John Martin's *Paradise Lost* interprets John Milton's".

This may go down well in the seminar but it's a clumsy way of avoiding issues. Good illustration, like good criticism, involves flavouring description with appreciation. Good illustrators, like good stage directors, enhance the text. Illustration is a response designed to be shared.



Gustave Doré's "The Ancient Mariner leaves the Wedding Guest and continues his Wandering", one of the forty-two illustrations to the 1875 edition of Coleridge's *The Rime of the Ancient Mariner* reproduced from *The World of the English Romantic Poets* by John Purkis (190pp. Heinemann Educational, £12.50, 0 435 18735 X). Once the Ancient Mariner reaches land, his wanderings appear to continue in medieval France.

From poseur to pundit

Norman Bryson

ROBERT SNELL

Théophile Gautier: A Romantic Critique of the Visual Arts
273pp. Clarendon Press: Oxford
University Press.
0 19 815768 1

For us it is Baudelaire who towers over art criticism in mid-nineteenth-century France, but for the French reading public of the period, and even for Baudelaire himself, it was Théophile Gautier. By the time of his death in 1872, his name had come almost to stand for the function of art criticism itself. Certainly there were critics who were more erudite, and for a scholarly or expert opinion the public might look to Gustave Planche. There were critics who more dramatically altered contemporary taste, and nothing in Gautier can match the sustained persuasiveness of Théophile Thoré's *Les Musées de la Hollande*, which "discovered" Vermeer. But for art criticism that spoke from the whole sensibility and not simply from a professional competence, and for a response to painting which embodied in itself the energy and authority of the Romantic generation, it was to Gautier that people turned.

They read Gautier as a matter of course in the newspapers. When Baudelaire embarked on his own criticism in 1845 he stood outside the framework of the professional reviews - he needed to feel like an outsider to sound like himself. If this strategy worked with his contemporaries, it succeeded doubly with posterity. Baudelaire aimed at classic status, and he achieved it. Gautier wrote in the full expectation that his writings would never be assembled. His prose was, as was designed to be, as glittering as it was disposable. From one point of view, to treat Gautier as a systematic art critic and to gather together his ephemeral performances in order to find their inner order, as Robert Snell has done, is to destroy their whole essence. Yet what emerges from the experiment is a Gautier far more interesting than the Gautier of one's preconceptions, the gaudy Romantic

with his permanently long hair, red waistcoat and yellow *babouches*, author of *Enaux et Camées*, and high priest in the rite of *Art pour l'Art*.

Of course Gautier remains these things. The point is that he remained them for so long. His early criticism was continuous with the rebellion of the late 1820s, and the dandyish persona was backed by events: the scandal of Delacroix's *La Mort de Sardanapale*, the battle of the *flamboyants* against the *grisailles*, the first night of *Hernani*. In the 1830s the rebellion subsided; but Gautier remained much the same. After the success of *Mademoiselle de Maupin* in 1833 the persona came vaguely unstuck from its background, became a more generalized manner of celebrity. In 1836 he began his career in journalism at exactly the moment when, under the new constitution of the press, the newspaper entered its phase of mass circulation. Gautier became the most visible art critic in France, a position he largely retained until his death. In the Second Empire he made a sort of national representative of the arts. He was commissioned to produce a deluxe history of Russian art to celebrate the entente between Louis-Napoléon and Alexander II. He was forever being despatched on military and scientific expeditions abroad, from which he dutifully returned his dazzling columns for the newspaper-reading public. For us, Gautier may be a precursor of *A Rebours*, but to his contemporaries he was a newspaper star, an institution whose reliability had been tested by several generations: less like a Daguerreotype and more like an Art Buchwald, or an Alistair Cooke.

The complexity, and the delicacy, of Gautier's position becomes clear when, as we follow Snell's account, we see his art criticism in its journalistic context. Gautier looks to the power of art to transport the perceiver out of the present, to dislocate the mind from the assurances and stabilities of polite culture. His reaction centres on the moment of bliss when the transport begins to wobble, and protest is the means to prolong and intensify the dislocation. It is hardly matters: what category of art induces the mood of reverie and escape, is it as that mood is intense, a *Maeppa* will

certainly do the trick, but a minutely detailed interior, a Meissonier with no exoticism at all, may serve just as well.

The irony is that the mass circulation newspapers in which Gautier consolidated his reputation were already catering to a public in whom the taste for escapism was well advanced. Travels, tales of the exotic, of bizarre suicides, of unusual murders, the bric-a-brac of advertisements, the sensationalism, and (crucially) the serialized novel, all these fed the bourgeois reader with a surrogate existence through imagination, against which background Gautier's aestheticism was curiously at home. The newspaper linked domesticity to its strange antithesis, infinite mental travel. The high Romanticism of the generation that had attained the first night of *Hernani* might almost have been designed to decline into a smug

domestic escapism where instruction and exotic entertainment lay column by column and side by side. Gautier's aestheticism repeated on a higher plane - at times not much higher - the mental excitements of the armchair traveller.

Gautier's life is a tragedy, or tragedy-comedy, of "recuperation". What Snell admirably brings out is the pathos of an avant-garde which becomes, not because it has changed but because the world has, an official culture. Gautier's art criticism has suffered for too long from the prejudiced expectation that in it one will find only an inhuman gaze, surveying the gallery across a chilly optical interval. Snell destroys this cliché and gives us a much more engaging figure: the priest of art as man in the world. This is an excellent intellectual biography, and portrays Gautier with more historical and human understanding than has been extended to him in years.

Istanbul style

Robin Cormack

YANNI PETSOPOULOS (Editor)

Tulips, Arabesques and Turbans: Decorative Arts from the Ottoman Empire
224pp. London: Alexandria Press.
Distributed by Sotheby Publications.
£19.95
0 85667 151 7

Six years ago the World of Islam Festival opened the eyes of many to the nature of Islamic art with a set of exhibitions in London. No doubt the need of the organizers to select material for display, as well as the personal taste of the individual, must have meant that no visitor would have been able to develop an equally clear focus of all the period presented. *Tulips, Arabesques and Turbans* marks a major step forward in the field. Unlike the Arts of Islam exhibition at the Hayward Gallery in 1976, this book (which functioned also as catalogue to an exhibition at Leighton House) establishes the character of just one period of Islamic art. Most of the

objects in it date from the sixteenth century, and from them the reader can appreciate the beauty and the sophistication of the art produced either directly for the Ottoman court of Istanbul or under its influence. In a group of scholarly essays that society, its metalwork, ceramics, textiles, calligraphy and painting are concisely introduced with reference to current literature and also to important new research by the authors. The editor, Yanni Petsoopoulos, is to be congratulated for achieving the best colour reproductions of works of art that I have ever seen (printed in Singapore). The photographs of tiles, dishes and metal vessels are (at the least) as superb as the objects themselves.

Christine Mitchell Havelock's *Hellenistic Art* (283pp. W. W. Norton, £14.25, 0 393 01400 2) is an introduction to Greek art produced in the period between the death of Alexander in 323 BC and the Battle of Actium in 31 BC. This revised second edition incorporates some recent research and has an updated bibliography. There are twenty plates and 177 photographs, all in black and white.

Into military channels

Norman Hampson

GEOFFREY BEST

War and Society in Revolutionary Europe, 1770-1870
36pp. Fontana. £2.95 (hardback, £12).
Leicester University Press.
0 00 634747 9

Any historian who attempts a subject like this is asking for trouble. He cannot hope to be equally familiar with all the trends of research over so long a period, in so many countries. If he produces a daring interpretation of his own, the specialists will trip him up with his own minor errors of detail or his outdated interpretations of this or that. If he plays safe he will be accused of merely telling us what we knew already and pinning a few military cockades on to a conventional political narrative. Geoffrey Best steers a middle course: he has a unifying theme, but it is not so inflexible or obtrusive as to drive the historical narrative out of the picture. Those who know little of the period will be able to follow; those who know more will find things to learn and ideas to challenge. If history is not to be a kind of scholasticism, where experts whisper to each other in footnotes, this is how it should be written: accurately, fluently, but without any claim to omniscience or pretence that the facts are speaking

for themselves. The book should provide even the lethargic with asking questions and it gives the information needed for questions to be sensible.

Broadly speaking, he argues that the end of the eighteenth century saw the collapse of a relatively static, hierarchical society, in which war was a controlled instrument of dynastic policy. New ideas and the emergence of new social forces substituted for this the concept of the nation, with its wars, first in America and then in Europe, where the old military restraints broke down. As wars became more popular they also became more "total". What this meant in terms of human misery is briefly but movingly conveyed. Eventually the more conservative states - or at least one of them, Prussia - were driven to imitate the French as the only way to defeat them. 1815 inaugurated a peaceful but not a pacific generation. The legacy of the Napoleonic wars was both war-weariness, in the sense that states were too exhausted to be ready to fight each other again, and nostalgia for the days of glory. A particular offshoot of this was the belief, in radical circles, that the "people", having lost the first round, might win the second, by means of political revolution and the adoption of guerrilla tactics. 1848 put paid to that.

During the next twenty years European societies came closer to the

aspirations of the men of 1789, in the sense that they became more urban, more economically developed and more "bourgeois". At the same time, the corrosive influence of militarism was subordinating liberalism to nationalism and turning nationalism into xenophobia. States became nations but only in the sense that rulers were able to attract or compel majority participation in enterprises that they might endorse, but was as far as ever from controlling. This is, of course, an over-simplification, but not, I hope, a distortion of a more complex particular, is relatively familiar, which is perhaps why it is beginning to look a little old-fashioned.

There is no obvious connection between the revival of classical values in France, of which Rousseau was both the symbol and the cause, and any kind of "rise of the middle class". On the contrary, the social and economic theories of the Rousseauists were resolutely backward-looking. The question of how the revolutionaries came to abandon their initial pacific cosmopolitanism for a kind of crusading that came to look very much like imperialism, demands an answer, since part of Best's subsequent argument turns on whether this was inherent in revolutionary ideology from the start, or whether it was a product of European hostility. The growing tendency among historians of

the French revolution to treat ideology as an independent force in its own right, affects the way in which one thinks of the relationship between the revolution and Napoleon. The Napoleonic empire was "bourgeois" in the limited sense that the imposition of the Codes and the prospect of French service, in either a civil or a military capacity, offered opportunities that were not dependent on aristocratic status. In a subsequent chapter, Best concedes that a good many people outside France did benefit from the new arrangements, but he does not go into all the implications of this. Napoleon was both a liberator and an oppressor. It was he who wished Stein on Frederick William, and Spersky, the Russian reformer, was disliked by the nobility as the purveyor of French ideas. There is a case for saying that when Russia and, eventually, Prussia took up arms against Napoleon, their rulers' dependence on aristocratic army officers committed them to conservatism. When Alexander prepared to fight he began by dismissing Spersky, and York was a bitter opponent of the Prussian reformers.

"Nationalism", in other words, was two-faced; the French and Prussian varieties drew their inspiration from different sources, even if neither existed in a wholly pure state. In inspiration at least, the one was ideological; the other was more

xenophobic. To see 1813 as a year of German nationalism is perhaps an invention of later Prussian historians. Most Germans were content to turn with the tide and in Prussia itself popular enthusiasm was safely directed into military channels. This makes it easier to explain why conservatives found the going so easy after 1815.

These two strands of nationalism continued to co-exist and overlap in the nineteenth century. In 1848 Mazzini can be taken to personally the one and Engels, rather curiously, emerged as one of the spokesmen for the other, at least where German attitudes to the Slavs were concerned. Even within the limited space available, more might perhaps have been made of this. On the other hand, Best is very good indeed on the revolutionary underground during the generation after Waterloo, and its optimistic assumptions about the prospects for revolution and guerrilla warfare. He is perhaps inclined to anticipate when it comes to social conflicts - there was not much of a proletariat anywhere outside Great Britain in 1848 - and to see concern for the safety of one's property (which might mean more to the relatively poor than to the rich) as proof of a ubiquitous class conflict, but this is the kind of subject on which opinions are bound to differ. One of his main objectives was presumably to set his readers arguing and in that, as in much else, he has certainly succeeded.

Imperialist test-beds

Geoffrey Scammell

FELIPE FERNÁNDEZ-ARMESTO

The Canary Islands After the Conquest: The Making of a Colonial Society in the Early Sixteenth Century
244pp. Clarendon Press: Oxford
University Press. £19.50.
0 19 821888 5

The Canary Islands, King Philip IV of Spain is alleged to have declared in 1643, were his most important possession. The document containing this seemingly bizarre statement can no longer be found, but the view was no fantasy. The islands are now chiefly known as a holiday resort and a port of call for cruise, where the tropical and exotic can be enjoyed in a recognizably European setting. Before the rise of such fashions the Canaries had endured centuries of poverty and obscurity. But there had once been a heretage. Known, and then forgotten by antiquity, the islands were discovered by Europeans in the early 1500s, and in the following century eventually, and with great difficulty, swarmed from their Guanche inhabitants by the Normans and the Spaniards. Together with the contemporary Portuguese discovery and colonization of Madeira and the Azores, this was the prelude to the European incursions into Asia and to the discovery and conquest of the Americas. Within a short time the Canaries, like the Portuguese Atlantic possessions, were brought into cultivation and became providers of producers of commodities - wheat, sugar, wine and the much-admired "Canary birds" - soon of considerable importance in that new and growing oceanic economy created by the

"the most wicked marching" in a vain search for loot. Meanwhile the Spanish government was endeavouring to reinforce and re-form its vital imperial outpost. But the Atlantic islands, it has recently been argued by the eminent Belgian medievalist Charles Verlinden, had another significance in these years. He has drawn attention to the role of Mediterranean peoples in their discovery and exploitation, suggested that it was through the Canaries that colonial practice developed in the Levant was transmitted westwards, and indeed seen the whole process of the settlement and development of the Canaries, Madeira and the Azores as one in which techniques soon to be used in the New World were tested and perfected. Felipe Fernández Armesto, in his useful study, minutely scrutinizes the opening decades of the sixteenth century in the Canaries, and

despite some reservations in general endorses Verlinden's views. He examines the settlement of the islands, noticing the importance of the Genoese, but showing, too, a considerable Portuguese influx, often from Madeira. He describes the establishment of the sugar industry, which was to flourish on some of the Canaries, as in the Portuguese islands, until destroyed by the competition from that of Brazil. Here he makes the further interesting point that Canarian sugar was grown by European sharecroppers - perhaps because of the difficult terrain of the islands - and not on slave-worked plantations as was to be the case in the Iberian Americas. His examination of the trade of the islands produces some fascinating and useful evidence of English and Finnish participation from a very early date. Here, however, on the whole he finds the going hard. The Canaries quickly developed into a major centre for

clandestine trade with Portuguese Africa and Spanish America. But such a commerce naturally enough makes only fleeting appearances in the sources and escapes systematic analysis.

By and large the picture which emerges from this painstaking study is the familiar one of an early colonial society. Though the Guanches were barely armed, and though they were weakened by the ravages of European disease, their subjugation, like that of many other primitive peoples, sorely taxed European military skills. After the conquest land passed into the hands of the majority of the indigenous inhabitants: were free and not only survived, but prospered. Christianity was imposed, often by force, and some of the new converts were employed by their European masters to subdue their pagan fellows. Then, once the

opportunities of the newly-discovered Americas were revealed or rumoured, the flow of European settlers to the islands dwindled. All this Dr Fernández-Armesto establishes with great erudition, and by a careful investigation of all the primary and secondary sources. One might perhaps wish that his discussion of the larger topics he touches on could have been detailed to the expense of some of the more minor matters of lesser moment. And though there is no doubt as to the value of his study, it can hardly be accepted, in view of James Lockhart's *Spanish Peru 1532-1560*, as "the first attempt comprehensively to depict the society of a Spanish overseas colony in the sixteenth century, using the great mass of detailed information imparted by notarial archives". Nevertheless it is an honest, competent and useful book, beautifully produced and printed by Oxford University Press.

Pork-barrel politicians

William Scott

MICHAEL L. KENNEDY

The Jacobin Clubs in the French Revolution: The First Years
381pp. Guildford: Princeton University Press. £19.
0 691 05337 5

Michael Kennedy's study of the Jacobin clubs in the period of the Constituent Assembly (1789-1791) comes at a propitious time. In general terms, it helps to consolidate the revival of interest in the political and ideological aspects of the French Revolution, aspects unduly neglected by a socially-oriented history, operating in the *longue durée*, which has tended to relegate the Revolution itself to a subordinate rank, scarcely worthy of the attention previously bestowed upon it as a major rupture of continuity, a literally epoch-making event. More particularly, this first volume of a projected complete history of the Jacobin movement follows closely upon the publication in translation of a controversial general work, François Furet's *Interpreting the French Revolution* which accords great prominence to the Jacobin phenomenon.

The works of Furet and Kennedy could hardly be more different. Furet's is a highly polemical account which divides the political dimension of the Revolution radically from its social and economic aspects. Furet sees the newness of the Revolution as residing wholly in the political and ideological sphere, with a ruthless political ideology achieving near-absolute power as early as 1789 and holding despotic sway until the fall of Robespierre. The Revolution achieved its unity in the unrestrained tyranny of an abstract will or project, claiming to be the "will of the people", which affirmed its absolute dominance over "real history". This ideology was Jacobinism.

The intellectual antecedents of this view are both numerous and varied, and some are more avowable than others. Furet is principally inspired by a fascinating conservative historian, Augustin Cochin, who, writing when Augustin and Robespierre seemed to triumph, saw the abstract Jacobin spirit everywhere, just as his Jacobins had been paranoically obsessed with the machinations of their political enemies.

Kennedy mentions neither Cochin nor Furet, though some aspects of Cochin's work - in particular his marvellously acute analysis of how men behave in assemblies and in political societies generally - would surely have been of interest to him. In contrast, especially to Furet's work, Kennedy's is devoid of polemic intention, soberly written and extensively researched. It is most noteworthy in analysing the early Jacobin clubs in the context of French society as a whole, whether in relation

to social groups largely absent from the movement (women, the poor) or actually present in the clubs. Kennedy clearly shows that the club members debated matters of direct concern to every category of their fellow-citizens. Religious or clerical affairs featured prominently, in the form of the defence of toleration, criticism of the upper clergy and demands for the sale of church property. Financial matters discussed included taxation and the pros and cons of a paper currency. The army and navy were also the subject of debate, as were France's foreign and colonial policies.

Indeed, all the issues of the first years of the Revolution were discussed intensively, often in a well-informed and professional way by men who usually held positions of responsibility in "outside" society. Far from being fanatics or *déclassé* zealots, Jacobins of these years were fairly affluent citizens, not averse either to advancing their careers and promoting their own fortunes or to lobbying actively for the material interests of their localities. In fact, in one of his most interesting chapters, Kennedy analyses the club activities as economic pressure groups engaged in "pork-barrel" politics, drumming up help for local industries, or for improved roads or postal services, and championing a free labour market in France while, on the whole, defending the slave economy of the colonies. He sees this early Jacobinism, who included many merchants and manufacturers, as being

confirmed by his account of many of their attitudes outside the more obviously economic field.

Such an interpretation clearly does not admit of a great discrepancy between the political and the social and economic spheres. Nor does Kennedy's picture allow much emphasis to be placed on the tyrannical or totalitarian nature of early Jacobinism. His wide and detailed research suggests, rather, a somewhat heterogeneous movement, certainly forming a nation-wide network, but with its periods of greater or lesser activity, and with variations of pace and interest as between different clubs, as well as moments of vacillation or schism or even retreat. The full treatment given to the provinces, with the clubs of obscure townships getting good attention, indicates that direction from the mother club in Paris was sporadic and often ineffectual. All in all, the clubs were closely tied to the localities, and to the social groups, which gave them birth.

Kennedy's enterprising research thus goes far to correct earlier unbalanced and ill-founded accounts of Jacobinism. With several more volumes to come for the years after 1791, we shall eventually have a full picture of how the early movement differed from that of the Terror. Here, too, on the crucial question of periodization, we must hope that Kennedy's project encourages in would-be theorists a greater degree of

Kin and kine

Eva Gillies

ADAM KUPER

Wives for Cattle: Bridewealth and Marriage in Southern Africa
216pp. Routledge and Kegan Paul.
£11.95.
0 7100 0989 5

In the beginning – a century or so ago – the world of human custom and belief was without form and void, and the spirit of Frazer floated upon the waters. Generalization in those days ran wild and free, feeding voraciously on indiscriminate tales and classical myth, the interposition of scholars and the reports of missionaries. Then came Malinowski's Trobriand experience; suddenly generalization was out, and monographs (based on thorough, detailed personal research) were in. True, the mere use of language to communicate findings still forced a measure of generalization upon the ethnographer; but the unintentional process went on, as it were, underground, beneath the more acceptable cover of terminological squabbles and the conscientious honing of conceptual tools.

Now, it would seem, generalization has come out into the open again, but on the more solid diet of all those well-researched monographs. It is a different sort of beast altogether. It confines itself, both geographically and thematically, to a defensible territory: child fosterage in West Africa or (as here) bridewealth among the Southern Bantu. Within that territory, however, it ranges freely; and its digestion seems unimpeded. The Rain Queen and the Mother's Brother, Swazi dynastic politics and even that tough old chestnut, the Cattle Complex – all is, to vary the metaphor a little, grist to Adam Kuper's mill.

It is a mill that grinds at times a little too fast for the non-specialist. Professor Kuper claims he has tried to arrange his facts in such a way as not to assume any previous knowledge on the part of the reader. But the ethnography on Southern Bantu societies is almost embarrassingly rich: a few more summaries and cross-references would have been useful. Then again, Kuper's professional interest lies, very naturally and properly, on "the dangerous edge of things" – the Lovedu puzzle, the Venda variant, one looks in vain for a more general description of Sotho-Tswana custom in the sphere of

marriage alliance. This makes his book unnecessarily difficult reading.

True, the main argument is clear enough in outline. In all Southern Bantu societies, cattle are used as bridewealth to obtain wives; and these transactions are based on substantially the same set of ideas and values. Yet local bridewealth systems vary considerably. Kuper – starting out from a structuralist's faith in the rule-bound nature of variation – is out to show that local practices are neither simply cobbled-together solutions to particular problems nor departures from a "purer" grand tradition, but represent highly constrained transformations of one another.

All Southern Bantu societies live by a combination of pastoralism (largely the province of men) and agriculture (predominantly that of women); but the relative importance of the two subsistence activities varies. Where agriculture is the more important, women are more highly valued and the cattle bridewealth payments are high, both in comparison with other peoples in the region and in relation to average livestock holdings. Where pastoralism

predominates, bridewealth payments are low (although there are usually more cattle per head of population). Where bridewealth payments are low, a father is usually responsible for providing his sons with the necessary cattle to acquire at least a first wife. In predominantly agricultural societies, on the other hand, a man's father is unlikely to have enough cattle to spare for this purpose; men therefore depend on their sisters to bring in bridewealth, cattle which can then immediately be re-cycled to acquire wives for the brothers. The same distinction also applies within societies, as between the cattle-rich, usually aristocratic families and the poorer mass of the population.

Aristocrats generally marry close kin: "the cattle return to the byre". Among commoners, the bridewealth debt to a sister, where it is given prominence, is often discharged by a woman "following the spoor of her cattle" to find a wife for her son. In terms of alliance theory therefore, matrilineal cross-cousin marriage is favoured – and Kuper agrees with Sir Edmund Leach in seeing in this type of repetitive alliance a reinforcement of any existing tendency to social

stratification. True, he can find no way of predicting whether, in any given society, wife-givers or wife-takers shall be the superior party; what is predictable is that, in either case, the operation of the bridewealth system will tend to maintain that superiority.

The more homogeneous, less stratified societies are also (surely not by accident?) the predominantly pastoral ones. Here, bridewealth is low, and for a first wife is normally provided by a man's father. Marriage with close kin is forbidden to commoners, and alliance structures, where they exist at all, oscillate slowly over a couple of generations. Kuper does indeed posit, on what he himself initially admits is rather shaky evidence, an ingenious three-generation oscillation for the Tsonga; but here I suspect he is simply playing games with his models.

There are other such moments of scholarly self-indulgence. Chapter Six, for instance, discusses the problems posed by the exasperatingly incomplete "skewing" of Venda terminology for kin and affines. On

Kuper's showing earlier writers on the Venda have allowed themselves to become hypnotized by the terminology into postulating the most improbable behaviours and beliefs to account for it. He has a lot of fun with this; but the argument (as all too often in this book) is so fiercely compressed that the joke is in some danger of remaining a private one. Then again, Chapter Ten, a modish disquisition on Southern Bantu *organisation de l'espace* and its symbolic interpretation, bears the tell-tale marks of its origin in a separate, specialized article: unlike the previous chapter on wedding ceremonies, it never really quite fits into the main argument.

But these are minor quibbles about a book that positively fizzes with new ideas (and, almost in passing, gives decent burial to certain others that have been too long in dying). In the intelligence and courage as well as the sheer range of its argument, it is pleasant to find that generalization has not only survived its long eclipse: it has actually emerged leaner and fitter, and may yet achieve successes unhoped for a generation ago.

Lulu and trumba

I. M. Lewis

MICHAEL LAMBEK

Human Spirits: A Cultural Account of Trance in Mayotte
219pp. Cambridge University Press.
£17.50.
0 521 23844 7

The anthropologist, like the philologist, seeks to contextualize "conceptually distant texts", to reduce "other people's symbolic constructions without sacrificing their richness and complexity". Thus Michael Lambek introduces his study of possession and trance on the tiny Indian Ocean island of Mayotte. His concern is with "meaning", which he seeks to elucidate with the aid of semiotics and structuralism. His helping spirits are principally such familiar figures as Roman Jakobson, Paul Ricoeur, Roland Barthes and, naturally, Claude Lévi-Strauss. Further inspiration is provided by the American anthropologist Clifford Geertz, whose characterization of the anthropological enterprise as "thick description" (not, of course, in the colloquial English sense) is invoked to fortify Dr

Lambek's ambitious exercise in what he terms "depth interpretation".

The book opens with a brief account of the history and social setting in which Mayotte islanders, mainly women, are assailed by two types of spirit. The first, known generally as *lulu* or *djin* (cf Arabic *jinn*, an equation the author strangely ignores), are not ancestor spirits. The second, in contrast, called *trumba*, are the ancestors of an immigrant Malagasy dynasty which sought refuge in Mayotte in 1831 and whose last king died in 1847, becoming the leader of this group of spirits. Despite the emphasis on rich cultural detail conveyed by the book's subtitle and the approving references to Geertzian "thick description", this is actually a rather thin account, particularly in regard to the important question of the history of Islam in Mayotte and its impact on pre-Islamic religion and social structure. These are issues that crop up again later in the text but are never treated in sufficient depth or detail to enable one to gauge the extent to which the pattern of spirit possession described might reflect the marginalization by Islam of earlier cults. Indeed, an outstanding defect of the author's approach is this lack of any

dynamic, diachronic perspective which would shed light on the data presented.

With the hackneyed conclusion that possession is a "system of communication" (which ceased to be news a long time ago), we move in Part Two – styled "the syntagmatic dimension" – to consider in some detail two case histories of possessed women. This ends unexpectedly with an arresting quotation from a mad woman: "What makes a person a person is (other) people", a cheerfully extrovert assertion which Lambek glosses as: "our essence is social". The third and concluding part of this study seeks to "identify the symbolic extensions that organize spirit behaviour". Yet, having earlier emphasized the essential difference between humans and spirits, the author now performs a sharp U-turn, arguing that children and spirits share common properties of irresponsibility, irrepressibility and wild energy. Although *trumba* spirits are divided into three distinct age categories – elders, youths and children – Lambek confidently asserts that all spirits (including, apparently, the non-ancestral *lulu*) are essentially children.

This impressive volte-face in the argument is not in any way

uncharacteristic of a book which could hardly be described as a model of logical consistency. Take, for example, Lambek's discussion of the reasons which might explain why Mayotte women are more frequently subject to possession than men. Here he begins by arguing that the spirits which usually possess women are male because masculinity heightens the distinction between (male) spirit and (female) human host and adds authenticity to spirit possession and spirit pronouncements. (This, clearly, assumes that women are the spirit-possessed hosts.) In the immediately following paragraph, the author quickly shifts his ground, to urge that, since the possessing spirits are male, the dramatic effectiveness of possession will be increased if they possess persons of contrasting sex. All this seems very circular, and Lambek is wise to add the rider that "this aesthetic argument clearly cannot fully account for the high proportion of female participants". He goes on to consider cultural factors discouraging men from involvement in possession. These, we learn, rather surprisingly in the light of the foregoing, include the fact that though most spirits are male, they actually behave like women. One cannot help feeling that gender is a very malleable property in Lambek's hands.

It is a pity also that Lambek is not more at home with the relevant comparative literature on spirit-possession and shamanism, some of which is cited in his bibliography. A striking omission is Mircea Eliade's classic *Shamanism: Sacred Techniques of Ecstasy* (1951). Had he read that work carefully, or Michel Leiris's study of Ethiopian possession (which is included in his bibliography), Lambek would have realized that his analysis of possession treatment as an initiation ritual, far from being novel, has a long tradition in the literature. One interesting point that Lambek does make effectively (even if its status is somewhat hypothetical) is that the drama of spirit possession may permit people to see the arbitrary character of their taken-for-granted cultural assumptions. But, for the rest, I feel that the author's name-bracketed, rather than illuminates the finer shades of meaning in Mayotte culture.

Unfortunately, this style of presentation is becoming common in anthropological writing. Gripped by a kind of epistemological deprivation, many of the young anthropologists of today seem more anxious to anchor their particularistic ethnographic findings in high-sounding grand theory than to engage in a systematic and scholarly examination of their data in the light of relevant comparative material. In my view, this represents an impoverishment of the subject. Malinowski no doubt had his faults, but he represents a more impressive style of "thick description" than that peddled here.

FICTION

Raising professional standards

D. J. Enright

DESMOND BRIGGS

The Partners
328pp. Secker and Warburg. £7.50.
0 436 06855 9

We had better pass over what might generously be called the human elements in this novel, together with the author's appetite for descriptions of clothes and accessories (Pucci silk shirts, Gucci bags, yellow silk suits, green silk suits, Carder watches, whiffs of Patou's Joy) and of fancy food (a veritable Pseudo Corner-table). At one point Green Velvet (the recipe follows) is quaffed between massed ranks of green carnations and amid the assorted smells of Balkan tobacco, musk and other perfumes. At another there is "an excellent dinner" of "boeuf bourguignon"; alas, and not to mention the missing vowel, *boeuf* is masculine; but perhaps the confusion of genders is symbolic. The sex – its specifics modestly confined to writhings under a silken canopy and the consequent "sweet disorder" of a bed – is (I would imagine) likely to infuriate any honest homosexual, just as the meals consumed will shock those workers in the book trade who try to make do on luncheon vouchers.

Let us, rather, look at the professional side of the story. People generally write interestingly about their own jobs and, since the author has been a publisher for twenty-five

years, we ought to learn something from him about that strange trade – as exemplified in the history of Jeremy Gold Ltd, "the flamboyant Etonian publisher" who rose and fell during the swinging Sixties. Indeed, there are shrewd hints: the secretary who loathes typing, the worthy reps comparing notes while queuing up outside Halcards, the warning (hardly borne out by the fictional events) that life with Graham Greene at the Garrick West at Ibbstone. One character's remark, "It's wonderful working at Weidenfelds", will produce a glow of pleasure in some quarters, and likewise Jeremy's tip for thos: simply hand the manuscript to your printer "and tell him to make it look like a Cape book".

If you don't have confidence in your products who will? And Jeremy is blessed with "the true publisher's gift of loving all his books", irrespective of their "literary merit" – just as he loves or at least beds virtually all who come his way, irrespective of gender, marital status, prior commitments or literary merit. His partner, more serious, less flamboyant, often to be found on his feet and even in the office, first realizes he is truly a publisher when a writer addresses him "with a kind of hectoring deference" – this is a good touch, though he might have added that writers realize what they truly are when publishers address them with a kind of deferential hectoring. The importance of book clubs and paperback deals is duly and depressingly stressed. Practical advice is given on how to sign

a contract ("at the end of the document") and the meaning of the term "subscription" (v Johnson's Dictionary) is explained.

Among Jeremy's short-lived literary loves is a book on rabies: "I rang up Terry this morning and he says the *Observer* might well want to serialize it." Ostensibly better bets are *A History of Felish*, written by "a tall young man with an olive complexion and full, red, sensual lips", a salacious American bestseller, *The Brigand*, which has to be toned down for the huge sales, *Gold's Cyclopaedias* ("like *Whitaker's Almanack* or *Pears*, but broader and more up to date"), and "a fascinating and lubricious piece of Bloomsburiana for which we had hopes of sales in excess of 20,000 copies" – presumably something the Hogarth Press had cold-shouldered.

Those intending to enter publishing and hoping for enlightenment will gather three important things: (a) they need to be homosexual or preferably – and for obvious reasons – bisexual (though a heterosexual production manager might occasionally get by); (b) they require a sizeable personal fortune and lots of wealthy and credulous friends or lovers, and a stomach of steel as well; and (c) they must understand that their real economic enemies are not the public's version to books or the paucity of good ones but quite simply death duties and divorce. Also, they will have to wait for the 1960s to come round again.

Criminal proceedings

T. J. Binyon

ANTONIA FRASER

Cael Repentance
222pp. Weidenfeld and Nicolson.
£5.95.
0 297 78127 8

Megallith Television sends its star reporter, Jemima Shore, down to Larinister in the south-west to make a file of the well-known local festival. At the same time Christabel Herrick, famous actress who has just returned to her husband and family after a well-advertised romp with a young pop star, announces her intention of taking the lead in the two plays which are to be put on at the festival. An unfortunate decision, since it arouses hostility and, in the end, leads to death. Antonia Fraser's fourth Jemima Shore novel is possibly the best: the plot is stitched together with neat precision, and the ending bursts upon the reader to great effect. Television personalities and theatre Harris are taken off with a light and witty mockery; particularly pleasing is the portrait of ex-ODS director Nat Fitzwilliam, famed among the cognoscenti for his Chinese (Sung dynasty) Hamlet at the Edinburgh festival. An added (if slightly inbred) charm of the novel is its unobtrusive *roman à clef* element: here, for example, on whom could Jamie Grand, a suave and debonair background figure, described as the powerful editor of *Literature*, possibly be modelled?

PETER TURNBULL

Dead Knack

205pp. Collins. £6.50.
0 00 231688 9

The Glaswegian policeman of Peter Turnbull's first novel, *Deep and Fister* and *Even*, are back, but with a more exotic case: Chinese heroin smugglers with a Dutch connection. Glasgow and its natives are, as before, excellently done; the foreign elements are slightly less convincing, but nevertheless the whole very much reinforces the good impression made by the earlier book.

ALAN SEWART

Cloze Your Eyes and Sleep, My Baby
196pp. Robert Hale. £6.75.
0 7091 8784 X

A baby is stolen from outside a supermarket; later a small corpse is washed up by the river. The crime is investigated by Detective Chief Superintendent Challen and the police force of Cottesford, in Lancashire. A solid, straightforward and unpretentious book, with convincing medical detail and police atmosphere.

REGINALD HILL

Who Guards a Prince
276pp. Collins. £7.50.
0 00 22612 2

It appears to one's regret, that Reginald Hill has now abandoned the Northern policemen – uncouth, brutal and south-Pascoe – of his

earlier books. In his last novel, *The Spy's Wife*, he turned to treason, giving a hackneyed theme original and intriguing treatment. *Who Guards a Prince*, in which the motivating forces are immense wealth and immense power, obviously has been aimed at blockbuster status, and no doubt will achieve it. Its cast list includes minor English royalty, a rich Boston Irish family (called Connolly, not Kennedy), evilly eccentric Freemasons, and, as hero, a middle-aged but still tougher than tough Scots policeman with domestic problems. There are a lot of good things about the book: telling detail, swift narration, and a character who knows and makes use of the distinction between disinterested and uninterested. But the overall effect is rather that of an over-enlarged photograph, with the subtleties lost and the grain beginning to show up just a bit too coarsely.

MICHAEL Z. LEWIN

Missing Woman

213pp. Robert Hale. £6.75.
0 7091 9699 7

Penurious Indianapolis private detective Albert Samson is about to close up shop for good when he's rescued by the appearance of a woman who wants him to trace a former college classmate. The request seems innocuous, but it involves Samson in a double disappearance out in rural Indiana, where the Hoosiers go for their weekends. Of all the private eyes who chase panting after Philip Marlowe and Lew Archer, Samson is undoubtedly up near the head of the list. Michael Z. Lewin writes well, uses detail sparingly but effectively to establish the local atmosphere, allows his hero moments of calm introspection as well as of hectic activity, and, like Ross Macdonald, realizes that the causes for human behaviour may not necessarily lie around on the surface of life, but may be buried deep in the past.

ROBERT BARNARD

Death and the Princess

183pp. Collins. £6.50.
0 00 231922 5

Perry Trethowan, the blue-blooded Scotland Yard Superintendent who last investigated the murder of his father, is called in to take charge of the security arrangements for a member of the royal family – an attractive young princess – after a rumour that her life might be in danger. A pleasant, neatly wrought entertainment with a surprise ending. Robert Barnard is perhaps not at all stretchy, but then he can write most under the table with one hand behind his back.

MICHAEL INNES

Shells and Adders

157pp. Collins. £5.95.
0 575 03043 7

Sir John Appleby, long retired but far from geriatric, is drawn by curiosity and a typically Michael Innes young maiden to a fancy dress charity fête at the well-named Dross Court; his presence proving more than useful when a visitor robed as an Arab is transfixed by an arrow during the archery competition. A light-hearted, frothy and amusing fapp, with good scope, ingenious use of available material (Boy Scouts and herpetologists), and pleasing academic bedhage.

The skiptrace trail

David Profumo

G. F. NEWMAN

The Men with the Guns
242pp. Secker and Warburg. £7.95.
0 436 30535 6

The first thing that distinguishes *The Men with the Guns* from G. F. Newman's previous novels is that it is written in American. From its first word (Prologue) to the last (theater) the book identifies its concerns and its language with a certain dimension of American society that would be undercut by a British perspective on its native intrigues. To the "listening eye" of a British reader, this produces some difficult syntactical concatenations – they tried small talk, but even that they had gotten out of the way of – but on the whole both narrative and dialogue benefit from this homogeneity of tone, and from Newman's excellent ear for accent.

Jimmy Vanesco is a hardened skiptrace, a man who finds missing persons for money. Four years after leaving the FBI (which Newman treated in *The Liar*) he is hired to trace the whereabouts of six men missing since 1953. Normally unconcerned with the reasons for any mission, Vanesco instinctively begins to realize that behind this task operate forces altogether more sinister and disturbing than the Mafia boss, Harry Kohn, for whom he initially thinks he is working. From Mexico and Canada to Ireland, London and Venice the sleuth pursues the trail: but as he locates the men, they are systematically murdered. Arriving at an understanding of what they have in common, he discovers that, immediately before they disappeared and took on new identities, they had collectively worked on some CIA project for Lawrence Wallerichinsky, now the Nixon regime's ambassador elect to China – the first since 1949. And he is only one of several parties interested in finding these six, intentions in each case being far from benevolent. Vanesco's personal far determination "rerum cognoscere

causas" puts him in similar danger once the secret is revealed; from then on, Newman manages to transform the book into an intricate study of political manipulation.

Until this moment the novel is a dislocated series of scenes which shifts attention geographically in a way that requires a special concentration from the reader, as Vanesco travels the world seeking some continuity between the fragments of what he finds. But it is a world recognizably Newman's: corruption is grittily accepted as part of the system of survival ("No one cares what you do so long as you don't get caught"). Vanesco's pursuit of the truth is no act of heroic idealism, however: through him, Newman investigates the tension between the theoretical desirability of truth and its practical unacceptability. Even the skiptrace realizes his reluctance to accept the implications of what he discovers; the knowledge of international conspiracy and self-interest perforate his own illusion of the forces that have shaped recent political history.

"All that we imagine is real" runs the epigraph to the novel's third book, and the suggestion is that political conspiracy survives because people prefer to believe the image of honest order that it parades; some such principle also defends the novel's speculations about the matrix of American power against any hefty charges of implausibility. Newman has imaginatively reconstructed one of America's most controversial experiences, but he has done so from a basis of ascertainable facts that are open to different interpretations. Who can be sure which is the true version? Like most of the novel's characters, we would prefer the reassuring simplicity of the currently official version – a complacency that this book seeks to disturb.

This is an ambitiously conceived novel. Despite the fragmentary structure of its early stages, it is worth persisting with in order to arrive at an extraordinary situation that Newman has conceived – with the help, the dust-jacket tells us, of contacts in the FBI. Afficionados may guess something of its secret from the map on the front.

The spirit of Hawthorne

Lindsay Duguid

URSULA BENTLEY

The Natural Order
218pp. Secker and Warburg. £7.50.
0 436 04020 4

The Natural Order in fact encompasses a very odd set of circumstances, ranging from a shadowy Home Counties background, via a Catholic boys' grammar school, to the dubious liberation of a man-free ménage in a moorland cottage. And all this comes about as a result of admiration for the Brontës.

The heroine-narrator of Ursula Bentley's novel, Carol (known as Carlo), identifies with Charlotte; the wilder, rangier Damaris is Emily and the pretty and demure Anne is Anne. The three girls are not sisters, but believe that "some terrible failure of astral conjunctions" linked them in Kingston in the 1840s. Sharing a lower-middle-class respectability and a sense of inferiority, they forge an unremarkable but solid sisterhood for themselves: "It was hard to believe that even in marriage one could re-create the relaxation of being with someone to whom one could say things almost too private to say to oneself."

Their longing for spiritual independence leads them to seek a more arduous setting for their beliefs; first Carlo, and then Anne, follow Damaris to Manchester, to share a flat and to join the staff of the Blessed Ambrose Carstairs School. Their desire for a non-home Counties kind of hardship is amply fulfilled by the school – a place of extraordinary brutality where the higher notions of Christianity held by the monastic staff are barely imposed on the animalistic

provide the background to growing up. Shining out of the chaos is the slender and slurring figure of Shackleton, the most promising Sixth Formor ever, who ensnares each of the girls in turn (unknown to the others), and who, by fathering Anne's child, draws them together just when it looked as though real life was beginning to dispel the Brontë myth.

Shackleton is endowed with a certain believability – rather too generously, indeed, for any feminist thesis to be persuasive. He is given credit for teenage bewilderment and comes off rather worse than his female victims. The element of fable is less dominant than the Brontë motif suggests, his role of a tendency to gothicize the school scenes (it is hard to believe the setting is modern in some places); the spirit of Hawthorne gets its come-uppance in a description of the ice-cream sellers and day trippers crowding into the Brontë museum.

A serious flaw is the characterization of the three girls, who are irrational, odd and desperately unattractive. The descriptions of "flat-sharing" show even in marriage one could re-create the relaxation of being with someone to whom one could say things almost too private to say to oneself. Their longing for spiritual independence leads them to seek a more arduous setting for their beliefs; first Carlo, and then Anne, follow Damaris to Manchester, to share a flat and to join the staff of the Blessed Ambrose Carstairs School. Their desire for a non-home Counties kind of hardship is amply fulfilled by the school – a place of extraordinary brutality where the higher notions of Christianity held by the monastic staff are barely imposed on the animalistic

Orality and morality

K. O. L. Burridge

STANLEY WALENS

Feasting with Cannibals: An Essay on Kwakwaka'wakw Cosmology
191pp. Guildford: Princeton University Press. £10.50.
0 691 00992 X

Frantz Boas worked on the anthropology of the Indians of the north-west coast of America for over half a century. Yet in thirteen trips from 1886 to 1931 he logged only twenty-eight days in the field, of which some five or six months, spread over eight trips, were spent among the Kwakwaka'wakw on the coast and islands of north-eastern Vancouver Island. Nevertheless, mainly through George Hunt, son of an English trader and Tahitian mother, whom he had trained in ethnographic techniques, Boas amassed a huge corpus of information on the Kwakwaka'wakw and neighbouring peoples. Mining this rich deposit, the larger part of which remains unpublished, and reuniting the material to suggest one or another view of human nature or society or culture, has made the career of many an anthropologist in France and North America, though not in Britain.

Setting aside the more obvious and practical reasons for this, one may remark that while the Hunt-Boas corpus, loose and malleable as it is, is

grist to the mills of French philosophic ethnology – so often posing problems pertinent to the existence of universals in the human condition – it has provided a departure for American cultural anthropology, which continues to influence significantly. It is weak in precisely those details which mark British social anthropology: the constraints inherent in positional relationships in particular situations. While French ethnology has been held by the logic of a paradigm into whose categories the Hunt-Boas material may be fitted, and the American cultural anthropologist may use the data to construct a thematics under varying and variable contexts, for the British social anthropologist the "very armature on which to build a model is either vague or entirely lacking.

These different approaches will inevitably colour the reception of the book under review. It explores the Hunt-Boas corpus without benefit of fieldwork, and though it is set in a semantic rather than psychodynamic context is well within the tradition of cultural anthropology. It is a study, say Stanley Walens, of the intellectual content of Kwakwaka'wakw culture, and unlike other studies (with the exception of Irving Goldman's *The Mists of Heaven*, 1978) is grounded in indigenous rather than imposed categories. Kwakwaka'wakw culture, the argument goes, are inextricably linked. Culturally is a matter of similarity and continuity; harmony in the universe

depends on precise and proper behaviour in all situations; the operative principle is the assimilation of one item within the boundaries of another. Kwakwaka'wakw understand and describe this process of continuing transformations by means of metaphors derived from the act of eating. Hence an emphasis on orality, the mouth that in engulfing also transforms. Since all life, including mythological beings, is involved in the process, eating is seen as "universal property of the world, and thus it is the basis for morality".

The argument is sustained through consideration of a variety of practices, including eating, myth, art and ritual activities, particularly the winter ceremonies which involve the *hamas* or Cannibal Dancer – from which, presumably, the title is derived – and is persuasive, despite the fact that Allan Dundes in a recent essay (1979), working on the same materials in a psychodynamic mode, argues that the Kwakwaka'wakw are more than oral: "For Walens writes very well and with a nice pace. He is never boring."

But there are questions to be asked. Who or what, for instance, are "the spirits", so frequently mentioned in the collective and as causative, but otherwise undefined? Are they perhaps imagined as eyes, as much emphasized in Kwakwaka'wakw art and myth, or are they mouths and snapping teeth? Or, since the context implies an animism where every apparent and

sensible existent is predicated by an inner or deeper and active reality, is "spirit" a metaphor, for both author and Kwakwaka'wakw, for an unknown causality? And then, since one who cannot repay what he has been given is often described as "being eaten", surely eating, far from being the basis of morality, characterizes the world as it is, or would be were the moralities of mutual respect and reciprocal exchange not imposed upon it. So one might go on. Without methodological controls – and there are none here – the interpretation of metaphor inevitably leads into a world where everything is a metaphor for something else, and other. In this perhaps lies a deep truth. And yet, because metaphors running wild tend to circle back on themselves, there must come a point of closure: where phrases are deemed to be literal, not metaphorical.

Finally, the Kwakwaka'wakw of Alert Bay and its environs, who have had a vexatious history at the hands of officialdom and with accusations of cannibalism, will find the title of this book deeply offensive. It grates on every present and historical sensibility. Full of surprise as it is, and epitomized by a flux and transformation, the world may indeed be situated under the maxim "eat and/or be eaten". But for the Kwakwaka'wakw, as for others, the order and harmony necessary for the survival of the world may be impossible in a world where phrases are deemed to be literal, not metaphorical.

Unfortunately, this style of presentation is becoming common in anthropological writing. Gripped by a kind of epistemological deprivation, many of the young anthropologists of today seem more anxious to anchor their particularistic ethnographic findings in high-sounding grand theory than to engage in a systematic and scholarly examination of their data in the light of relevant comparative material. In my view, this represents an impoverishment of the subject. Malinowski no doubt had his faults, but he represents a more impressive style of "thick description" than that peddled here.

ESTC six years on

R. C. Alston

On July 2, 1976, Nicolas Barker gave an account in these pages of a conference held at the British Library to explore the feasibility of producing a catalogue of English printing in the eighteenth century. Tactful, if perhaps at times over-discreet, Barker's account nevertheless made it clear that the conference had addressed itself to a task of heroic proportions. The deliberations of those who attended the conference were circumscribed always by fundamental questions to which there seemed to be no answers. I can think of no topic considered at the conference which did not depend, for a reasonable strategy to be suggested, on numbers; and numbers were precisely what we were ignorant of. On numbers depended policies of inclusion and exclusion; methodology; about all, finance. It is impossible to predict the time required to sail from the Old world to the New—until you have done it. And who, in the bleak financial climate of 1976, would fund an adventure like ESTC (the Eighteenth-century Short Title Catalogue) where few, if any, reliable estimates could be produced to support strategies requiring a vast expenditure of public money?

One individual, who showed that same "fine disregard for the rules of the game" as William Webb Ellis had done at Rugby, accepted the challenge and perceived the opportunity: D. T. Richetti, the first Director General of the Reference Division of the British Library. Meritfully, perhaps, he was spared the diligent speculations of the

conference itself (he was leading a delegation of British librarians to China). He arranged for work to be started. Now, on July 5, just six years later, scholars in Britain, continental Europe, North America and Australasia can sample the first-fruits of a bibliographical project that will fundamentally alter our conception of the century which bestowed on us more benefits than were ever dreamed of in the schools of pedantic history.

The Eighteenth-century STC has become, by now, sufficiently well known in academic and library circles not to require elaborate explication. What does, perhaps, require some explication is why the British Library's decision to make available on its information network, BLAISE, the real progress which has been made since 1976 provides opportunities that previous catalogues never have. The British Library is not only the most important resource for English eighteenth-century printing; on July 5 it becomes the most important resource for information retrieval in computer-assisted access to printed materials of a century which witnessed the transition, in Marshall McLuhan's terms, from manuscript to print. Supported by a technology which few need to understand, researchers can now interrogate a file of some 140,000 bibliographical records in ways that no multitude of patiently compiled indexes could ever achieve. For the first time in the history of bibliography the truly curious have an opportunity to be gratified. The apparent miracle of the microchip has replaced the

index; replaced the drudgery of the multiple index; made possible the relational index. We can now ask questions we could never answer before. New questions have the disconcerting habit of starting new approaches; and new approaches, where they involve the computer, inevitably arouse suspicions.

The computer can be seen—probably is seen by many readers of the *TLS*—as a threat. But not to those whose endeavours to recover lost knowledge depend less on the yeoman virtues of tireless labour than the application of ingenuity in changed circumstances. The time for merely compiling lists has passed. With it goes a school of literary and historical research for which there is little ultimate value beyond the accumulation of data. The labour of compiling the basic material will be less, but there will be a corresponding necessity to exercise the faculties which distinguish the historian from the dredger.

The effects of having access to a machine-readable file such as ESTC will take some time to emerge, but one consequence will be the disappearance of much that currently gets printed in learned journals. There will be little point in pursuing lists of books printed by particular booksellers; the number of imprints before 1750 in which the phrase "published by" occurs; pamphlets on the American crisis published by John Almon; books printed by Thomas Saint in Newcastle and sold by Binns in Leeds; poems on

the fall of Walpole; garlands printed by Harward at Tewkesbury and distributed by the news-carriers; travels in Turkey; treatises on vegetables; books with "Londres" imprints; etc. Such lists can now be generated by the computer with ease and at a comparatively small cost.

The computer will not, of course, perform all tasks with equal ease. There are limits to what it can reasonably be expected to do. Since the limitations are dictated by the parameters of ESTC records it is worth noting that the following segments of bibliographical data can occur in an ESTC record: year of publication (the ascertained date and not necessarily what occurs in the imprint); country of publication; language of publication; cataloguing source (the library possessing the copy used for the prime record); shelf-mark of the cataloguing source; author (whether personal or corporate); uniform or collective title; title; imprint (both the place of publication and the rest of the imprint data, with provision for normalized forms of place-names found in Latin or variant forms); physical description (pagination, illustration and format); added entries for additional authors (both personal and corporate); general notes (contents, authorship, etc.); bibliographical references (eg. Foxon numbers); locations (divided among the British Isles, North America and the rest of the world); copy notes for the cataloguing source copy; verified locations (indexed by library and shelf-mark); unverified locations (indexed by library only).

It is essential to understand that while any particular field can be searched (ie, any of the specific bibliographical segments listed above), it is as easy to search two or more fields simultaneously. Thus one might search for all illustrated books about mathematical instruments, or English translations of foreign works on chemistry, or sermons printed in America between 1701 and 1749 but excluding those printed in Boston, New York and Philadelphia. Further refinements are always possible, depending on the ultimate objective of the search. In order to counter the belief held by those who are unfamiliar with on-line bibliographical catalogues that computer searches are costly,

the following search took under two minutes at a total cost to the interrogator, at current tariffs, of about one pound:

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One of the concerns which was repeatedly expressed by those who attended the 1976 conference was that idealistic notions of what might be done using the new technology should not inhibit the appearance, within a reasonable time, of a practical tool for the use of scholars. Shortcomings would be forgiven: omissions could always be rectified, and errors corrected. This has been kept in the forefront of thinking at every stage of the project. The file that is being made available on July 5 is still in an uncorrected unedited state; that should be rectified by the end of the year. Also, there are some 10,000 books in the British Library still to be catalogued. Next year the really significant phase will begin: incorporating the bulk of the records which have been submitted to the project by libraries throughout the British Isles. Next year will also see the beginning of the American side of the project, incorporating records being submitted from libraries throughout North America, and available for searching on the Research Libraries Information Network of the Research Libraries Group at Stanford University. The holdings of libraries in Australia and New Zealand should be incorporated by 1983. When these holdings have been added the file will probably have over 400,000 records representing some two million copies in over a thousand libraries. The implications of that for the future of eighteenth-century studies can only be guessed. But I find it difficult to believe that they will be anything but momentous.

Duke Humfrey

Conor Fahy

ALFONSO SAMMUT
Unfredo duca di Gloucester e gli umanisti italiani
247pp. Padua: Antenore.

Between 1439 and 1443 Humfrey, Duke of Gloucester, youngest brother of Henry V, presented a total of 274 manuscripts to the University of Oxford. This munificent donation was also remarkable by virtue of its contents. Together with patristic, theological, legal and medical manuscripts, "unexceptional" in an English library of the period, there was a substantial representation of the New Learning recently established in Italy. Learning recently established in Italy, by Petrarch, Boccaccio and other humanists, many Latin classics, and some Latin translations of Greek classics, including one of Plato's *Republic*, specially commissioned by the Duke from the Milanese humanist Pier Candido Decembrio.

The importance of Duke Humfrey's gift in the cultural life of fifteenth-century Oxford, and England, was immense. It stimulated and trained the first generation of English humanists, all Oxford men; it was the source of the English diffusion of the texts themselves; and it introduced humanistic script and book illustration into England.

Alfonso Sammut's book is the latest and most original contribution to the story of how Duke Humfrey built up his library (or rather, the humanistic part of it, since we have practically no

information on any other aspect of his collecting activities). The work's principal merit is that it brings together all available information on the subject, and adds to it in one particular area, through a detailed description of surviving manuscripts belonging to the Duke. The reconstruction of the history of individual manuscripts, of their composition to their present resting-place, is a painstaking type of interdisciplinary scholarship which has been fruitfully cultivated in recent years. Dr Sammut is a skilled exponent of this highly technical form of cultural history, and the thirty-odd pages devoted to the remains of Duke Humfrey's library are the most stimulating of the book.

Sadly, there are only forty manuscripts in his list and of these only thirteen, once formed part of the Oxford donations, which fell victim to the spoliation of Church property at the Reformation, and were destroyed or dispersed during the reign of Edward VI. Three manuscripts have subsequently found their way back to the Bodleian. These, and the building which the University erected to house the Duke's gifts, are all that now remains of his munificence.

Dr Sammut also publishes the text of all the fifteenth-century lists of Duke Humfrey's books, and of the surviving Oxford donations, which fell victim to the spoliation of Church property at the Reformation, and were destroyed or dispersed during the reign of Edward VI. Three manuscripts have subsequently found their way back to the Bodleian. These, and the building which the University erected to house the Duke's gifts, are all that now remains of his munificence.

Arctic booty

Redmond O'Hanlon

J. C. H. KING

Artificial Curiosities from the Northwest Coast of America: Native American Artifacts in the British Museum collected on the Third Voyage of Captain James Cook and acquired through Sir Joseph Banks. 87pp. British Museum Publications. £45. 0 7141 1562 2

For the eighteenth-century Pacific Eskimo, hunting along the shoreline of the Alaskan wastes,

Next to the otter, the most valuable animal in the estimation of the Cadiz men, is the species of seal or sea-dog, called by the Russians Nerpa. It is caught with nets, made of the same material as the line of the sea-otter arrow; or killed when asleep; or which is the easiest manner of taking it, enticed towards the shore. A fisherman, concealing the lower part of his body amongst the rocks, puts on his head a wooden cap, or rather casque, resembling the head of a seal, and makes a noise like that animal. The unsuspecting seal, imagining he is about to meet a partner of his own species, hastens to the spot, and is instantly killed.

So wrote the explorer Captain Urey Lisiansky in his *A voyage around the world in the Years 1803, 4, 5 and 6; performed, by order of His Imperial Majesty Alexander the First, Emperor of Russia, in the ship Neva* (1814), quoted here to illustrate a superb colour plate of a seal decoy helmet, probably collected by Cook on May 15, 1778, in Prince William Sound. It is a

marvellous piece of functional sculpture, head poked up, just surfaced on the page, and benignly untroubled by past betrayals, still looking for a mate across the icy waters.

With a scholarly exactness characteristic of this lavish volume (which embraces a wide-ranging and detailed bibliography, a clear index, five descriptive appendices on the Northwest Coast, Ethnographical and Menzies collections, and a "Report on the Examination of two Knives from the Northwest Coast of America" by Janet Lang and Nigel Meeks) we are told that the dual moustachio whiskers of the seal-decoy identify it (by the courtesy of the Sea Mammal Research Unit at Cambridge) as a representative of *Erignathus barbatus*, the bearded seal.

And among the loving documentation of this booty of eagle-quill visors, whalebone clubs, harpoons, sinew lines, stone daggers, bentwood helmets, herring racks, gut frocks and elk-horn spoons, still-potent memorials of the first meeting of Europeans with these groups of native Americans, there are other glimpses of Eskimo life. Not just by way of the most miserable dish in the world, "in the form of a humanoid figure", laid out flat along the ground by its burden of blubber and grease, eyes blank with the inexpressible tedium of its days, or even via the "Nootkan wood bowl in the form of a woman holding her feet", upturned on her back, her demanding and capacious eroticism a needy distraction in the long night of the Arctic winter, but also, around a woman's basketry hat, for instance, there is an illustration supporting tales of myths collected by travellers and anthropologists. In a

delightful fantasy of transparent wish-fulfilment—understandable enough in a people forced to pursue their huge prey in tiny kayaks, armed only with wooden harpoons—the great mountain-dwelling thunderbird, after a simple air strike protected by a lighter screen of attendant feathered lightning serpents, carries away in its talons, osprey-like, one whole whale.

Still, the careful understandings of the commentary gradually make it plain that the majority of the artefacts in this particular thunderbird-board at the British Museum might have fared better if stored in an igloo, on a melting ice floe, with a polar bear as the Director of the Collection. Unlike natural history specimens, artificial curiosities were at first almost valueless. They disintegrated; they succumbed to the white rot; English clothes moth found Shish mountain goat-wood blankets unexpectedly good to eat; woodworm made indiscriminate journeys into the private parts of a Nootkan wood figure of a woman feeding a child; they were exchanged, auctioned, moved from cellar to cellar, and a fund was requested to provide an oven "for occasionally baking of feathers and furs" to rid them of vermin. In addition, we are informed, in a hair-raising aside, the accuracy of the information provided by the original labels is "qualified by the way in which they may be transferred on to the wrong objects."

But if the care given to this volume is any indication of the future fortunes of the Collection, then even the Yukon elk-horn spoons may hold their delicate handles high in the calm assurance that in several centuries' time they will still be there to be admired.

Aerial attractions

Jean Mellanby

MARGARET BROOKS and CHARLES KNIGHT

A Complete Guide to British Butterflies
159pp. Cape. £10.95.
0 224 01958 9

This is a lovely book. The jacket is very striking, with a beautiful picture of the Large Tortoiseshell butterfly. The paper is excellent, the typography, printing and binding all splendid. Margaret Brooks and Charles Knight, as well as Cape, are to be congratulated on a fine piece of book production.

Fortunately the contents do not disappoint, as it is far more than just another attractive book on "these loveliest of insects", as David Attenborough calls them in his Foreword. *A Complete Guide to British Butterflies* is a comprehensive guide to the sixty different species of butterflies that breed in the British Isles (the authors include the Large Blue, although this has almost certainly disappeared), together with ten others that appear spasmodically here but do not breed. The information is set out in a workmanlike way, a double page to each species, with a succinct account of its distribution, its habits, life cycle and larval food-plants. There is also an informative description of each stage of development from egg through larva and pupa to imago—the glory of *A Complete Guide to British Butterflies*—however, lies in its photographs. By dry species has been illustrated with first-rate photographs of every stage, all taken of the living insect, in the wild, wherever possible. The reader can see on the page exactly what he would see for himself in garden or countryside. Margaret Brooks has taken almost all the photographs, and in addition to many years of searching for her material in the wild she has bred under natural conditions a variety of species in the book, with the exception of the Large Blue, which one species under immediate and personal review to check every item of information given. The open-

useful introduction to the biology of butterflies, dealing with recognition and identification, the life cycle, anatomy, different stages of life, variations, enemies and diseases, protective devices, dispersal and migration, nomenclature and classification. There are separate brief sections on breeding, collecting and photography.

One or two small criticisms may be made. There is no bibliography. The adult butterfly pictures are not always reproduced to the same scale; the Purple Emperor, for instance, wingspan 75 mm, is slightly reduced in size, and so is rather diminished in splendour, compared with the common Blue, wingspan 35 mm, looking

here almost the same size. Theorists may raise eyebrows at the hints on collecting, but the authors go out of their way to stress the Code for Insect Collecting drawn up by the Joint Committee for the conservation of British insects and they give all the right caveats to avoid over-collecting.

The two authors are not academic entomologists, but in a sense amateurs. They certainly cannot be classed as unqualified as they have amply qualified themselves by their devoted work. They belong to the old tradition of naturalists and writers, and prove once again that the best writing on natural history is the fruit of dedication and empathy.

Lumber region

Scott Leathart

GERALD WILKINSON
A History of Britain's Trees
176pp. Hutchinson. £9.95.
0 09 146000 X

The British Isles became detached from their parent continent relatively soon after the return of life to the land following the last great Ice Age, and the water barrier put an end to the natural migration of most plants and mammals. At the time of this severance, some 6,000 years ago, it seems from pollen evidence buried in peat and bogs that only about thirty-five species of trees had been able to make the journey from ice-free Southern Europe and had contrived to survive and spread over the land freed by the retreating ice. *A History of Britain's Trees* is an account of how and when the other 500 or so tree species which now grow in Britain arrived here.

Neolithic people, not so simple as we once supposed, may have introduced some trees usually considered to have arrived "naturally": the Romans certainly introduced others, notably the walnut and the sweet chestnut. Our seafaring adventures ranged further afield and brought back seeds and plants of many different

nineteenth century few trees indigenous to the temperate regions of the Northern Hemisphere had not been brought to and grown in Britain. One even, the Dawn Redwood, came as late as 1948 after escaping the notice of plant hunters in China until 1941.

With this discovery the story ends: a story told with gusto and affection for the subjects, but with a distracting tendency to insert personal pronouns, aides and a welter of contractions such as "don't" and "can't" and "won't". Botanical information is somewhat unevenly distributed and recognition is in no way assisted by black-and-white illustrations; many of them too big, too postage stampy; but the colour photographs are for the most part superb.

A Forestry Century: The History of the Royal Forestry Society of England, Wales and Northern Ireland by N. D. G. James (1980). Blackwell. £12.50. 0 631 13013 5 traces the evolution of the Forestry Society from its beginnings in 1882 in Northumberland. By 1905 it had become the principal authority on forestry in England and Wales and was accorded royal patronage by Edward VII. With the establishment of the Forestry Commission after the First World War the Society became the champion of private forestry campaigning to restore derelict

CLASSIFIED ADVERTISEMENTS



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Requirements: A Master's degree or its equivalent is the minimum prerequisite for a permanent appointment.

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BY INTERNATIONAL PERSONNEL Director,
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Africa, Pretoria.

BY TELEPHONE Pretoria 440-1000 or
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Research on Non-Official
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Applications are invited for a
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requirements of the project.
The post holder will be
expected to produce a
report on the project at the
end of the year. The post
is available from 1st July
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ANNOUNCEMENTS

Pierre Dockes

Medieval Slavery
& Liberation

The University of Chicago
Press regrets that this title,
translated by Arthur Gold-
hamer, was advertised in
error by them in *TLS* of June
25. The British rights are, in
fact, held by METHUEN;
they are publishing on July 2
at £17.50, and UK orders
should be addressed to them;
tel 4746664.

LECTURES & MEETINGS

VIRGINIA WOOLF CENTENARY
CONFERENCE

21-22 SEPTEMBER 1982 FITZWILLIAM COLLEGE, CAMBRIDGE

Speakers include: John Bayley, Gillian Beer,
Bernard Bergonzi, Frank Kermode, Hermione Lee.
Further information from Dr E. Warner,
Fitzwilliam College, Cambridge CB3 0DG.

ESTC six years on

R. C. Alston

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Dr Sammut also publishes the text of all the fifteenth-century lists of Duke Humfrey's books; and of the surviving correspondence between the Duke and Italian humanists, including the dedicatory letters. The opening section of his book contains richly documented, epicurean account of Duke Humfrey's links with Italian humanists, difficult to follow in places for readers not already familiar with the material. Like all works from this publisher, the book is well printed, carefully indexed and a pleasure to use.

Arctic booty

Redmond O'Hanlon

J. C. H. KING

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For the eighteenth-century Pacific Eskimo, hunting along the shoreline of the Alaskan wastes,

Next to the otter, the most valuable animal, in the estimation of the Cadiz men, is the species of seal or sea-dog, called by the Russians Nerpa. It is caught with nets, made of the same material as the line of the sea-otter arrow; or killed when asleep; or which is the easiest manner of taking it, enticed towards the shore. A fisherman, concealing the lower part of his body amongst the rocks, puts on his head a wooden cap, or rather caulk, resembling the head of a seal, and makes a noise like that animal. The unsuspecting seal, imagining he is about to meet a partner of his own species, hastens to the spot, and is instantly killed.

So wrote the explorer Captain Urey Lisiansky in his *A voyage around the world in the Years 1803, 4, 5 and 6; performed, by order of His Imperial Majesty Alexander the First, Emperor of Russia, in the ship Neva* (1814), quoted here to illustrate a superb colour plate of a seal decoy helmet, probably collected by Cook on May 15, 1778, in Prince William Sound. It is a

marvellous piece of functional sculpture, head poked up, just surfaced on the page, and, benignly untroubled by past betrayals, still looking for a mate across the icy waters.

With a scholarly exactness characteristic of this lavish volume (which embraces a wide-ranging and detailed bibliography, a clear index, five descriptive appendices on the Northwest Coast, Ethnographical and Menzies collections, and a "Report on the Examination of two Knives from the Northwest Coast of America" by Janet Lang and Nigel Meeks) we are told that the dual moustachio whiskers of the seal-decoy identify it (by courtesy of the Sea Mammal Research Unit at Cambridge) as a representative of *Erignathus barbatus*, the bearded seal.

And among the loving documentation of this booty of eagle-quill visors, walrusbone clubs, harpoons, sinew lines, stone daggers, bentwood helmets, herring rakes, gut frocks and elk-horn spoons, gut-potential memorials of the first meeting of Europeans with these groups of native Americans, there are other glimpses of Eskimo life. Not just by way of the most miserable dish in the world, "in the form of a humanoid figure", laid out flat along the ground by its burden of blubber and grease, eyes blank with the inexpressible tedium of its days, or even via the "Nootkan wood bowl in the form of a woman holding her feet", upturned on her back, her demanding and capacious eroticism a needy distraction in the long night of the Arctic winter, but also, around a woman's basketry hat, for instance, there is an illustration supporting tales of myths collected by travellers and anthropologists. In a

delightful fantasy of transparent wish-fulfilment - understandable enough in a people forced to pursue their huge prey in tiny kayaks, armed only with wooden harpoons - the great mountain-dwelling thunderbird, after a simple air strike protected by a fighter screen of attendant feathered lightning serpents, carries away in its talons, osprey-like, one whole whale.

Still, the careful understatement of the commentary gradually make it plain that the majority of the artefacts in this particular thunderbird-hoard at the British Museum might have fared better if stored in an igloo, on a melting ice floe, with a polar bear as the Director of the Collection. Unlike natural history specimens, artificial curiosities were at first almost valueless. They disintegrated; they succumbed to whalebone fatigue; English clothes moth-would blanket unexpectedly good to eat; woodworm made indiscriminate journeys into the private parts of a Nootkan wood figure of a woman feeding a child; they were exchanged, auctioned, moved from cellar to cellar, and a fund was requested to provide an oven "for occasionally baking of feathers and furs" to rid them of vermin. In addition, we are informed, in a raising aside, the accuracy of the information provided by the original labels is "qualified by the way in which they may be transferred on to the wrong objects."

But if the care given to this volume is any indication of the future fortunes of the Collection, then even the Yurok elk-horn spoons may hold their delicate handles high in the calm assurance that in several centuries' time they will still be there to be admired.

Aerial attractions

Jean Mellanby

MARGARET BROOKS and CHARLES KNIGHT

A Complete Guide to British Butterflies
159pp. Cape. £10.95.
0 224 01958 9

This is a lovely book. The jacket is very striking, with a beautiful picture of the Large Tortoiseshell butterfly. The paper is excellent, the typography, printing and binding all splendid. Margaret Brooks and Charles Knight, as well as Cape, are to be congratulated on a fine piece of book production.

Fortunately the contents do not disappoint, as it is far more than just another attractive book on "these loveliest of insects", as David Attenborough calls them in his Foreword. *A Complete Guide to British Butterflies* is a comprehensive guide to the sixty different species of butterflies that breed in the British Isles (the authors include the Large Blue, although this has almost certainly disappeared), together with ten others that appear sporadically here but do not breed. The information is set out in a workmanlike way, a double page to each species, with a succinct account of its distribution, its habitat, life cycle and larval food-plants. There is also an informative description of each stage of development from egg through larva and pupa to imago. The glory of *A Complete Guide to British Butterflies*, however, lies in its photographs. Every species has been illustrated with first-rate photographs of every stage, all taken of the living insect, in the wild, wherever possible. The reader can see on the page exactly what he would see for himself in garden or countryside. Margaret Brooks has taken almost all the photographs and in addition to many years of searching for her material in the wild she has bred under natural conditions every species in the book with the exception of the Large Blue, keeping one species under immediate and personal review to check every item of information given. The opening section of the book contains a

useful introduction to the biology of butterflies, dealing with recognition and identification, the life cycle, anatomy, different stages of life, variations, enemies and diseases, protective devices, dispersal and migration, nomenclature and classification. There are separate brief sections on breeding, collecting and photography.

One or two small criticisms may be made. There is no bibliography. The adult butterfly pictures are not always reproduced to the same scale: the Purple Emperor, for instance, wingspan 75 mm, is slightly reduced in size, and so is rather diminished in splendour, compared with the common Blue, wingspan 35 mm, looking

here almost the same size. Theorists may raise eyebrows at the hints on collecting, but the authors go out of their way to stress the Code for Insect Collecting drawn up by the Joint Committees for the Conservation of British Insects and they give all the right caveats to avoid over-collecting.

The two authors are not academic entomologists, but in a sense amateurs. They certainly cannot be classed as unqualified, as they have amply qualified themselves by their devoted work. They belong to the old tradition of naturalists and writers, and prove once again that the best writing on natural history is the fruit of dedication and empathy.

Lumber region

Scott Leathart

GERALD WILKINSON
A History of Britain's Trees
176pp. Hutchinson: £9.95.
0 09 146000 X

The British Isles became detached from their parent continent relatively soon after the return of life to the land following the last great Ice Age, and the water barrier put an end to the natural migration of most plants and mammals. At the time of this severance, some 6,000 years ago, it seems from pollen evidence buried in peat and bogs that only about thirty-five species of trees had been able to make the journey from ice-free Southern Europe and had contrived to survive and spread over the land freed by the retreating ice. *A History of Britain's Trees* is an account of how and when the other 500 or so tree species which now grow in Britain arrived here.

Neolithic people, not so simple as we once supposed, may have introduced some trees usually considered to have arrived naturally; the Romans certainly introduced others, notably the walnut and the sweet chestnut. Our seafaring adventures ranged further and further afield and brought back seeds and plants of many different species of trees; until by the end of the

nineteenth century few trees indigenous to the temperate regions of the Northern Hemisphere had not been brought to and grown in Britain. One even, the Dawn Redwood, came as late as 1948 after escaping the notice of plant hunters in China until 1941. With this discovery the story ends: a story told with gusto and affection for the subjects, but with a distracting tendency to insert personal pronouns, asides and a welter of contractions such as "don't", "can't" and "won't". Botanical information is somewhat unevenly distributed and recognition is in no way assisted by black-and-white photographs, many of them no bigger than postage stamps; but the colour photographs are for the most part superb.

A Forestry Centenary: The History of the Royal Forestry Society of England, Wales and Northern Ireland by N. D. G. James (1960p. Blackwell. £12.50. 0 631 13015 2) traces the evolution of the Forestry Society from its beginnings in 1882 in Northumberland. By 1905 it had become the principal authority on forestry in England and Wales and was accorded royal patronage by Edward VII. With the establishment of the Forestry Commission after the First World War, the Society became a champion of private forestry, campaigning to restore detailed woodlands.

CLASSIFIED ADVERTISEMENTS



UNIVERSITY OF SOUTH AFRICA

TEACHING POST

Applications for the undermentioned post are invited and must reach the Director, Personnel Department, on the prescribed form or by letter, on or before 16 July 1982, or as soon as possible thereafter.

FACULTY OF ARTS

DEPARTMENT OF ROMANCE LANGUAGES

A Senior Lectureship or Lectureship in Portuguese.

Requirements: A Master's degree or its equivalent is the minimum prerequisite for a permanent appointment.

Candidates should have experience, if possible, in the teaching of Portuguese as second or third language and are asked to state clearly whether their preference lies in the literary or the linguistic field.

The salary scales are as follows:

Senior Lectureship : R16887x936-24045
Lectureship : R12687x780-16887x936-23173

Candidates from overseas are normally appointed on a contract basis for a period of three years. During, or at the end of this period, the appointment may be converted into a permanent one.

Application forms as well as particulars regarding fringe benefits are obtainable:

BY POST FROM The Director, Personnel Department, P.O. Box 392, Pretoria, 0001, Transvaal, South Africa.

BY TELEPHONE 3-777-SA

BY INTERNATIONAL PERSONNEL DIRECTOR, University of South Africa, Pretoria.

BY TELEPHONE Pretoria 440-1000 or 440-1007 or 440-1008.

WARWICK UNIVERSITY OF STATISTICS

Applications are invited for a temporary post in the University Library, available for one year, from 1st September 1982. The post is a full-time position, with a salary of £4,000 per annum, plus pension. The post holder will be responsible for the day-to-day running of the library, including the purchase of books, journals, and other materials. The post holder will also be responsible for the maintenance of the library's collection and for the provision of a high standard of service to the University community. The post holder will be expected to work full-time, Monday to Friday, 9.00 am to 5.00 pm. The post holder will be expected to have a good knowledge of library work and to be able to work independently. The post holder will be expected to have a good knowledge of the University community and to be able to work effectively with them. The post holder will be expected to have a good knowledge of the University's financial resources and to be able to work within these resources. The post holder will be expected to have a good knowledge of the University's policies and procedures and to be able to work in accordance with these. The post holder will be expected to have a good knowledge of the University's staff and to be able to work effectively with them. The post holder will be expected to have a good knowledge of the University's students and to be able to work effectively with them. The post holder will be expected to have a good knowledge of the University's research and to be able to work effectively with it. The post holder will be expected to have a good knowledge of the University's reputation and to be able to work effectively to maintain and enhance it. The post holder will be expected to have a good knowledge of the University's future and to be able to work effectively to achieve it. The post holder will be expected to have a good knowledge of the University's values and to be able to work effectively to uphold and promote them. The post holder will be expected to have a good knowledge of the University's mission and to be able to work effectively to achieve it. The post holder will be expected to have a good knowledge of the University's vision and to be able to work effectively to achieve it. The post holder will be expected to have a good knowledge of the University's strategy and to be able to work effectively to achieve it. The post holder will be expected to have a good knowledge of the University's objectives and to be able to work effectively to achieve them. The post holder will be expected to have a good knowledge of the University's priorities and to be able to work effectively to achieve them. The post holder will be expected to have a good knowledge of the University's resources and to be able to work effectively to use them. The post holder will be expected to have a good knowledge of the University's strengths and to be able to work effectively to build on them. 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